Kine WEEKLY

BRITISH FILM RECORDS

See page 3.

"NOW I'VE SEEN EVERYTHING!"

NAME? "Tommy Carsons."

OCCUPATION? "M-G-M Private Theatre Projectionist since Leo was a cub."

AGE? "Old enough to know a big box-office hit when I see one. And I've seen everything M-G-M has ever made—some of them so big I thought they'd never be surpassed. But that was before **NATIONAL VELVET** came along!

Rooney at his best, a new British star in Elizabeth Taylor, a beautiful story, and a climax that nearly made me forget the change-over when I ran it for Mr. Eckman the other day. What a winner **NATIONAL VELVET**'s going to be!"

THEY CAN'T HELP SINGING DEANNA'S PRAISES

". . . this is a Deanna-all-the-way picture which I cannot recommend too highly as a rich feast for eye and ear."
Rex Whitley, *Sunday Pictorial*

". . . Deanna Durbin . . . looks positively radiant in Technicolor . . . an entertainment that will delight millions."
Edgarth Gower, *Daily Sketch*

". . . first-class entertainment: in fact this is another hit for you, Durbin movie . . . You can't help thoroughly enjoying 'Can't Help Singing' . . ."
E. Maurice Speed, *Weekly Dispatch*

"Deanna in Technicolor looks better than she's ever looked before . . ."
Norah Alexander, *Sunday [illegible]*

". . . the film has a nice spring-like [illegible] Jerome Kern's music is a delight, and so is [illegible]"
Ernest Betts, *Sunday [illegible]*

". . . 'Can't Help Singing' . . . will, because of Deanna Durbin and the colourful characterisation, be a real box-office success . . ."
Mary Nash, *Evening Standard*

". . . in appearance both of colour and the star [illegible] . . . like any real [illegible] . . . [illegible]"
[illegible], *Press Correspondent*

". . . [illegible] admiring fan [illegible] that she [illegible] . . . her colour . . . her [illegible] . . . her voice and richer [illegible]"
A. E. Wilson, *The Star*

". . . you will indeed find that Miss Durbin can't help charming . . . Her smile is infectious and her voice could charm a bird from a tree . . . The Technicolor is beautiful and I think you will find this film very pleasant relaxation."
Kay Gardiner, *Sunday Empire News*

". . . [illegible] . . . It is [illegible] Miss Durbin [illegible] has never been in better voice."
[illegible], *Observer*

A UNIVERSAL PICTURE

Deanna DURBIN
"CAN'T HELP SINGING"
IN TECHNICOLOR
with
ROBERT PAIGE
AKIM TAMIROFF

GFD

UNIVERSAL PICTURES

Distributed by GENERAL FILM DISTR[illegible] LTD., 127-133 Wardour St., [illegible]

KINEMATOGRAPH WEEKLY, 22/2/1945

Kinematograph WEEKLY

No. 1,975. Thursday, February 22, 1945. Vol. 336.

NEW HIGH GROSSES BY BRITISH FILMS

10 per cent. Increase in Screen Time

By "Kine" Reporter

CONCERN at the competition of British films in the home market is evident among American producers according to advices from the "Kine." New York correspondent.

The improvement in the quality of home-made pictures foretold by Sir Alexander Korda has already achieved remarkable results in the British market.

War conditions have prevented the production of British films in quantity, but their entertainment value has won for them increased screen time and has achieved box-office results which transcend the figures put up by some of the more spectacular Hollywood product.

Although the increase in the appeal of British films is not wholly a war-time matter, it may be said that the inspiration of these days provided our producers with a great opportunity.

Before the war up to 30 per cent. screen time was taken by some 250 British features. Since 1940 a yearly average of 50-60 subjects has been able to account for 20-22½ per cent. screen time.

These figures bear eloquent tribute to the faith and dogged persistence under serious difficulties of the British producer during war time.

These pictures, all of which do not emanate from the Rank organisation, are the earnest of our intention to establish a worthwhile and balanced export trade.

Following the American example, our producers are first aiming at securing the home market, and this, according to recent performances of British films, is being efficiently tackled.

Indeed, their success during the past year has resulted in a 10-15 per cent. increase in play-dates at the expense, of course, of American subjects.

Only in this way can the British Industry force a system of exchange in place of the existing one-way traffic from the U.S. to Britain.

First war-time expression of the new tendency came from Arthur J. Rank when he told the G.-B. shareholders in November that "'Fanny by Gaslight' had done business in this country comparable with the best films for British or American studios."

It can now be revealed that net receipts of this picture will top the £250,000 mark, which practically equals the receipts of one of the most successful American subjects released during the same period.

Similar high grosses are recorded

Continued on page 32A

'SAM GOLDWYN ARRIVES IN LONDON

Sam Goldwyn arrived in London on Tuesday, after a rough crossing from New York.

He conferred with Arthur Dent, his London representative, later the same day.

Goldwyn, Hollywood's senior independent producer, has come to Europe on a private mission. He is reporting back to the U.S. Government on the film situation in Britain, and will shortly visit France to investigate reconstruction possibilities there.

While in London Goldwyn will discuss with RKO-Radio executives the British presentation of his latest film, "The Princess and the Pirate."

THE CARBON SHORTAGE

Importation Approved

Future supplies of carbons for film projection have been assured by the arrangements made for importation from America.

Following a meeting of the Carbon Pool, this week, it was stated that an order for carbons had been placed in America, for which the Treasury has released the necessary dollars.

The order has been accepted, and further information as to delivery of supplies to exhibitors will be available shortly.

The co-operation of the Board of Trade was a valuable factor in reaching a solution of the shortage problem.

INDUSTRY'S POST-WAR RESPONSIBILITIES

A DEVELOPMENT of the film Industry in countries like India and China—where large areas of small communities are financially and numerically unable to support a kinema—by means of travelling 16-mm. units or by the installation of 16-mm. "barn and shack" kinemas, which would show current productions under similar release arrangements as apply at present to the provinces, was foreseen by Phil Reisman, foreign manager of RKO-Radio, during an interview with the K)NE. this week. Mr. Reisman, who has recently arrived in this country from America, intends to stay here for three or four weeks. During which time he will entertain plans for extensive British productions by his company, and before returning to America will visit the Paris branch office, which has been operating for several weeks.

Not only would the Industry have to expand so as to meet the demands from every country in the world, he said, but they would, besides providing entertainment, have to act as the greatest of all international mediums for good will.

Brazilian Experiment

He referred to an experiment in which he had participated. The Nelson Rockefeller Committee in America had recently organised expeditions of professional camera crews into Brazil, who had returned with 100-150 complete political, cultural or geographical subjects.

This material was supplied free of charge for non-theatrical distribution to American educational organisations. Similarly, material taken in America was sent for use in Brazil. Some of the Brazilian material was so good that it received a commercial distribution.

Mr. Reisman said that both this country and America were advancing in the use of films as an educational medium.

Continued on page 32A

PICKARD SELLS HIS CRYSTAL PALACE

George Palmer, chief of Associated G.P. Cinemas, has purchased from A. E. Pickard, one of the best-known exhibitors in Scotland, his luxurious kinema known as the Crystal Palace, which was opened late 1937 and is built in ultra-modern lines on one of the best sites in the Charing Cross end of the city, with accommodation for 1,500.

Producers' Monopoly Comments

Discussion of the draft reply to be sent to the Board of Trade on the Monopoly Report will be resumed by the British Film Producers' Association on February 28. It is hoped to have the reply in final form before the end of March.

Urgent Need of Studio Equipment

Is it to be British or American?

PROBLEMS of the supply of equipment to British studios as they become de-requisitioned are engaging the attention of the British Film Producers' Association and the Board of Trade.

On the one hand, producers, if they are to re-establish the film Industry in this country, must have equipment at the earliest possible moment that the studios are available for production. On the other, British manufacturers who are able to provide the type of apparatus needed are still occupied with turning out precision jobs necessary for the war.

If British workshops cannot supply the needed equipment because of this, some at least must

Continued on page 32A

P.R.S. TO BE CHALLENGED IN EIRE

THE right of the P.R.S. to demand fees in Eire is again being raised and the Galway branch of the Irish Tourist Association is calling a meeting of kinemas, dance halls, hotels, etc., to discuss the matter.

The Bootle Corporation is supporting the application to the War Damage Commission in respect to repairs to the Metropole Theatre.

Duke and Duchess of Gloucester in Australia

Dresden Bombed Day and Night

Premier Calls at Athens

on

BRITISH MOVIETONE NEWS (To-day)

KINEMATOGRAPH WEEKLY

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NO SPOKESMAN

THE Cinematograph Exhibitors' Association has turned down a resolution that it should appoint a salaried chairman for its Legal, Finance and Parliamentary Committee.

His chief duty would have been to watch exhibitors' interests in Parliament.

The decision to drop the suggestion was a wise one.

Professional lobbyists seldom cut much ice in the Inner Lobby.

Exhibitors' local affairs can best be handled by exhibitors themselves dealing direct with their own Members.

From head office they can best be looked after by the President and the General Secretary. M.P.s are human: they like to deal with the top men, not with nominees.

And in this connection, let there be no mistake. Exhibitors' interests have been admirably looked after through all the complexities of wartime by Secretary W. R. Fuller.

A professional mouthpiece would merely have reduced the Industry's chance of making itself heard.

INTERFERENCE

THE North-West Branch of the C.E.A. has reported that St. Helens magistrates have asked local exhibitors to restore the two houses a night system instead of running continuous performances.

Separate shows would not involve less work: they would not release employees for other duties: they would add nothing in efficiency, safety, or any other practical consideration.

Two sets of people would lose by the change—the public, who would be inconvenienced, and the exhibitor, who would lose patronage.

At present the exhibitor is having a bad time: far too many people seem anxious to meddle in his business and restrict his freedom of action.

It is to be hoped that the Association will not let the imposition of such regulations go by default.

These things must be fought as soon as they threaten themselves.

Long Shots

NO further nominations having been received for the vice-presidency of the C.E.A., and the requisite thirty days' notice of nominations of new names before the annual meeting now being impossible, G. H. Scarborough will become president on March 20, and F. A. Prior vice-president.

THIS means that after March 20 the immediate past-president, the president, and the vice will all be Midlands men—the first time since the Association was formed that this has been so. Some of the more distant branches must be ready with candidates next year to break the spell which the Midlands has so powerfully cast.

CAPT. CLIFT, at the Holborn Restaurant last week, reminded exhibitors that the C.E.A. had held its very first meeting there 52 years ago. Ten London showmen met and formed an executive committee. Two of them are still active in the Association, and one, Major Gale, was at last week's meeting.

LATER we called on Major Gale and found him full of reminiscences of the days of long ago.

The two main problems then—would you believe it?—were booking terms and licensing conditions.

Renters, although working on flat rates, were providing one headache; benches with restrictions and qualifications the other.

Times change but little.

OGDEN SMITH was elected chairman of that first meeting. The Association later took premises in what is now the Windmill Theatre.

And the secretary's name was Muddle.

JOHN CHEEVER COWDIN, Universal's chairman, is over here for a three-week trip.

Calling on him, a few days back, we found him speaking almost with diffidence of his company's success.

Universal has had another remarkably successful year, with a profit on its new balance sheet at nearly three and a half million dollars—a fine result, particularly considering the heavy taxation now levied on a company of that size.

One man in London who will be particularly pleased at the Universal figures is J. Arthur Rank, whose investment in the company has greatly appreciated since he first stepped in a few years ago.

SMALL in comparison with the huge Universal figures, the recent British and Dominions Film Corporation balance sheet has caused some happy smiles in Wardour Street.

The shares are now quoted around 21s. It is not so many years ago that they could be picked up at a nominal copper or two each.

Problem: How many people did buy them at a penny? We know one man who shyly admits to having bought a packet for "next to nothing." A publicity man, he is now anxious to keep quiet about his luck.

WE found Max Milder busy at his desk studying details of the progress made by Warner Bros. during his absence in the States.

His trip included a visit to California, whither he was invited for consultation by Harry Warner, and where he stayed six days.

ASKED for titles of two outstanding pictures in the Warner schedule he promptly replied with "The Corn is Green" and "Pillar to Post." The English story, he said appealed to him in the former as well as the entertainment quality of the film, while the comedy of "Pillar to Post," and especially Ida Lupino's clever acting, he found highly refreshing.

HIS appointment as President of Warner Bros. Pictures International Corporation gives him a responsibility for foreign markets, and is a tribute to the success which has come to Warner Bros. in this country through his vigorous handling of the English company.

MAX is looking forward very eagerly to March or April, when he hopes to greet his wife and family over here. He has been trying to arrange this for some time, but without success. He is greatly relieved that his small daughter, who was seriously ill with pneumonia while he was in the States, has now quite recovered and is back at school.

FEELING against (some of) the lay Press critics is running particularly high at the present moment.

There is usually a breeze somewhere along this point, but this new battle is something very much more serious.

In brief, trade opinion is directed against three critics, one of them being under particularly heavy fire.

COMPLAINTS vary. Late arrival at special shows—followed by a hearty "panning" of a half-size picture has made some tempers very frayed.

The use of unofficial deputies is another source of criticism.

Hard "knocking," as Jimmy Hutchison says in his letter in this week's KINE. is making certain of the long-haired gentlemen very unpopular.

AT one time in the immediate past things developed to such an extent that libel actions were even threatened.

The trouble, of course, is as old as the Industry itself. Some critics consider that their first job is to be entertaining—regardless.

The man who has to sell the picture which has been murdered fails to appreciate the critics desire to be bright and breezy.

FROM Leading Aircraftman T. W. English, with the Central Mediterranean Forces, comes an interesting angle on the reception of British films in Yugoslavia.

English, operating [illegible] service kinema, has been showing both British and American films to audiences consisting [illegible] per cent. Partisans.

TWO comments were common-place—that the American prints were vastly better, and that the American titling was much neater than the British, which usually appeared merely to have been punched in.

Copies sent out from London by E.N.S.A., however, were always of top quality.

A MOST unusual ceremony took place at the Odeon, Deal, last week, when Service chiefs and local civic officials gathered to witness the conferment of the Freedom of the Borough on the Royal Marines.

The whole thing went off with appropriate dignity, and made an important contribution not only to the history of the famous old Cinque Port, but to the records of the Odeon group.

THE Gaumont-British News organisation will well remember Harold Turner, who joined the editorial staff of the News in 1932. Castleton-Knight described him a few days ago as one of the best.

Turner, a Flt.-Lieut. in the R.A.F., has now officially been presumed killed. A Mosquito pilot, he was last heard of hedge-hopping over enemy territory.

He leaves a widow and a small boy, and the Trade will join with the G.-B. News men in sending sincere condolences to Mrs. Turner.

PHIL REISMAN, RKO's vice-president in charge of foreign marketing, is always a welcome visitor combining a friendliness and ease of manner with an ability to survey business all over the world and convey impressions concisely and clearly. His four war years as foreign head of RKO have presented him with plenty of difficulties and posers which he has surmounted confidently.

A CABLED message from New York states that Spyros Skouras is visiting London about the middle of next month to consider plans for 20th Century-Fox's British production. He will be accompanied by Murray and Arthur Silverstone.

A COLLEAGUE with a flair for statistics and simple arithmetic has worked out the fact that of 57 new pictures 14 run for two hours or more.

On the whole it seems that films are steadily tending to get longer. In many cases the imposing length has paid a big dividend at the box-office.

In some cases shorter footage would have meant a better reception. On the whole, the wisdom of the tendency in these days, when raw stock is at a premium, seems to be open to doubt.

SOME comment among the professional viewers about the Censor's rating for the two new pictures, "Music for Millions" and "Can't Help Singing," Certificates.

Both have "A" Certificates.

It certainly seems very hard to know why.

THE STROLLER.

Close-Ups

by SCREENCOMBER

Crisis News

HERR SCREENCOMBER, because of the rubber shortage, has abandoned his elastic defence in favour of and in spite of the beer shortage or because of the cold spell, a system of fluid defences. "He ain't 'arf rum," said one of his Storm Troopers. "He smells a hundred per cent. rum," answered one of his Filthy Shirts.

His front has now been pushed so far back that his back is in the front, so that while his front is in retreat his rear, having got in front of his front, must be advancing. This is an improvement on the Pincers Movement, called the Wiggle or Double Shuffle—not to be confused with the Squiggle. Before retiring Herr Screencomber has been busy strewing mines—"Mine' s a bitter or Mine's a double," according to the credulity of those he has mined.

The Robomanager

THE ambition of the big circuits to create a make of robot kinemanager all looking and acting exactly alike appear about to be realised following experiments already reported in this column. The robomanager, complete with white tie and tails, can be mass produced and bought in shipments of a dozen. It is hoped to put a cheaper model, wearing black tie and dinner jacket, on the market for small halls. The robomanager is guaranteed not to use his initiative, this having been removed by a painless operation He can, however, fill in endless forms and nod in agreement with even a deputy circuit supervisor. An experimental model ran amok one day last week, and, after filling in the various forms, went on signing the entrance hall, the seats, the walls and the screen before the mechanism finally ran down. Yet another, having nodded so vigorously to a supervisor, his assistant, his assistant's assistant and the assistant assistant to the assistant, somehow got into an auction room and nodded the circuit into a first volume of Shakespeare, a set of Roman coins, a moated grange, a herd of Jersey cattle and a set of tiddley winks. Experiments are continuing.

First Night Commandos

AN important part of the Government's new Rehabilitation Scheme will be an academy for training First Night Commandos. Peace-time film first-nighters had a certain rough and ready knowledge of attack and defence, but with the cessation of hostilities it is hoped to establish proper schools where the subtleties of knee jabbing and eye gouging can be taught and the niceties of garrotting and arm or leg breaking suitably demonstrated. First Night Commandos will then be properly equipped with the rudiments of unarmed combat so essential to the proper enjoyment of film premiering in the good old peace-time way. Marlene Dietrich is being freely tipped as First President of the new Academy.

World-wide Markets Open

Says Universal Head

A BIG appetite for films in all corners of the world is prophesied by J. Cleaver Cowdin, chairman of the board of directors of Universal Pictures, visiting this country. There may be a slackening in certain home markets following the boom which has been experienced, but in other directions "we have only just begun to plough the field," he told the KINE.

His own company has planned its schedule for the year, opening on September 1, by which time 75 to 80 per cent. would be well on towards completion. Universal would have a substantially better programme than it had in any year so far: some 45 or 46 films being scheduled.

The raw stock situation would not seriously affect big pictures, he thought, though smaller productions might be fewer. Raw stock is being equitably handled in the States, and producing companies are co-operating with the U.S. Government.

Turning to the Continent, Mr. Cowdin said that two or three Universal offices had been opened. In France business had been highly satisfactory. Troops going in were supplied with films close behind them. The South American market is also a promising field of activity.

Mr. Cowdin is greatly impressed by the opportunities which lie ahead for educational and training films. These are appealing to a very wide public.

NAVY TRIBUTE TO K.R.S.

Lord Louis Mountbatten's Appreciative Signal

In a message read at Tuesday's K.R.S. luncheon to the Royal Naval Film Corporation, Admiral Lord Louis Mountbatten said:—

"I am sorry that the Japanese have again prevented my coming to the K.R.S. luncheon as I always look forward with particular pleasure to these functions which I am certain do more than anything to cement the excellent relations which exist between the K.R.S. and the Admiralty.

"With the war drawing to a close in Europe every factor which helps to maintain the morale of those Forces who are called upon to continue the fight against the Japanese will assume increased significance. Thus the contribution which the film Industry so generously makes will correspondingly rise in value as will the gratitude and appreciation of all of us who benefit thereby."

Another children's kinema club is to be opened in the Crosby borough. For this purpose magisterial permission has been granted for the extension of the music and kinema licence at the Coliseum, Litherland, from 10 a.m. to 12 noon on Saturdays.

CATERING WAGES SPLIT

SNAPE REJECTS AGREEMENT

THE acceptance by the C.E.A. General Council last week of the Legal, Finance and Parliamentary Committee's Report on the Catering Wages Act agreement has been followed by a notice to the Association from the Snape circuit that it does not wish the C.E.A. to represent it in connection with the working of the Act.

The letter proceeds to quote from a speech by Capt. Clift at Manchester on February 2 to the effect that

"It was not suggested that the power of fixing wages should be taken out of the hands of the branches, and if any branch accepted the draft agreement it would serve it right,"

and points out that the statement is, in the view of Mr. Snape, incorrect as the C.E.A. and N.A.T.K.E. do not intend to have branch or district wage agreements and are fixing terms and conditions to apply to the whole country.

Snape's Protest

Mr. Snape says:

In the opinion of our various boards of directors owning cafés, it is considered that we cannot very well do worse by repudiating the proposed agreement between the C.E.A. and N.A.T.K.E. and take our chance on the demands of the Regional or District Catering Wages Board when constituted.

The National Health Insurance Act provides for payment during sickness, and there is no need to bring in additional allowance for sickness, or the National Health Insurance Act would be amended.

We cannot see that the wages laid down as a minimum in the C.E.A. and N.A.T.K.E. agreement can be increased by local Wages Boards, and some consideration must be given to areas and districts and conditions applying. The local Wages Board might very conceivably make the minimum less, and in any case we prefer to take a risk on that.

Double Pay

Double pay (or "appreciation pay") on Sunday will hardly be conceded throughout the Trade in addition to a day off, and we are not voluntarily agreeing to this and prefer to wait until we are compelled to do it. In some cases Sunday is our busiest day, and our staffs might have to work very few hours during the week, whilst we are still compelled to pay double time for Sunday under the C.E.A. and N.A.T.K.E. agreement.

If our attitude makes your position difficult we are prepared to resign from the C.E.A. rather than submit to this proposed agreement. Our contention is that cafés are outside the C.E.A. jurisdiction, as they are not kinemas, and are no more in a category for you to deal with than the letting of kinema shops would be.

The letter adds that some of the directors of the kinemas in the circuit are also on the boards of other kinemas owning cafés, and a similar decision applies to them.

A.B.C. Moves Quickly

Meanwhile, a move by A.B.C. has disturbed the N.A.T.K.E. General Secretary, T. O'Brien. The circuit has applied the terms of the agreement to its catering employees before it has been approved by the Catering Wages Commission, and this is, in Mr. O'Brien's opinion, highly irregular.

He avers that because of this, A.B.C. will have to pay increases twice, but this contention is difficult to accept, even if it is agreed that A.B.C. has taken action rather quickly.

J. A. Rank's Visit to America

"Kine." Cable from "Motion Picture Daily," New York

SPYROS SKOURAS, President 20th-Fox, declares that films henceforth will shift from mere entertainment to those of a more instructional and enlightenment nature, adding that the world's screens are dissolving ignorance.

J. ARTHUR RANK, due in the U.S. in mid-May, will be staying at least two months with officials in Washington post-war Anglo-American film reciprocity.

THE SENATE will investigate the film Industry to determine whether independents are being forced out of business.

U.A.'s Gradwell Sears, suffering from heart attack, will be in hospital until April; his condition is satisfactory.

TORONTO theatres expect orders for the closing two days weekly because of coal shortage.

AL DUBIN, famed lyricist, dies in Hollywood at the age of 54.

COUNCILS PROTEST AT SURREY BAN

Eight local authorities in the country have now protested against the Surrey C.C.'s ban on children under 16 attending Sunday shows.

Proposing a resolution against the ban at a meeting of the Surbuton Council, F.A. C. Morle said: "One might think there was a hidden hand at work."

Richmond was the seventh Surrey Council to urge the S.C.C. to amend its ban.

The other protesting Councils are: Woking, Guildford, Camberley, Godalming, Walton and Weybridge, and Surbiton.

Woking Council has reversed by 14 votes to 5 its previous decision to take no action.

Councillor Ralph Brown, who described the ban as mean and cowardly, said that it was a prelude to a larger agitation designed by certain religious organisations to try and stop the working man from having any kind of recreation on a Sunday.

Some of the recent Sunday films shown in Woking would benefit the children far more than would a thousand sermons, he said.

A Metropolitan Police superintendent had told him that Sunday kinemas were the best thing that ever happened, as they emptied public-houses and cleared loiterers off the streets.

Walton and Weybridge Council further added in their letter, "the County Council should have taken steps to ascertain the present trend of local opinion before taking a decision which interfered with the fundamental rights of parents and guardians to control the children in their charge."

Linda Darnell, who stars with Laird Cregar, in 20th-Fox's mystery thriller, HANGOVER SQUARE

LONDON TRADE SHOW DIARY

OFFERINGS TO BE SCREENED BETWEEN THURS., FEB. 22 AND WED., FEB. 28

Thursday

Girl Rush
(RKO-Radio)

Rialto. **10.30 a.m.**

Cast: Wally Brown, Alan Carney, Frances Langford, Vera Vague, Robert Mitchum, Paul Hurst, Patti Brill, Sarah Padden. **Director:** Gordon Douglas.

Described as a bonanza of laughter and songs, this picture deals with the very amusing adventures of two oily-tongued promoters in the days of six-gun killers and can-can lovelies. The thrills of a Western action story are combined with the humour of a musical comedy.

Story concerns the adventures of a vaudeville troupe stranded in San Francisco at the time of the Sutter's Mill gold rush. Brown and Carney go prospecting in the hope of getting money enough to take the show to New York. They fail and turn up instead at the frontier camp of Red Creek, which is run by a gang of crooked gamblers.

Faces in the Fog
(British-Lion)

Studio One. **11 a.m.**

Cast: Jane Withers, Paul Kelly, Lee Patrick, John Litel, Eric Sinclair, Dorothy Peterson, Gertrude Michael, H. B. Warner, Richard Byron. **Director:** John English.

Jane Withers has her most dramatic rôle in "Faces in the Fog," Republic's story of juvenile—and parental—delinquency.

Paul Kelly and Lee Patrick are the pleasure-loving parents who pursue their own gay diversions, leaving their children to their own devices.

Jane Withers plays their young daughter who suffers disgrace by misunderstanding, while her brother is brought to the verge of tragedy in a shooting affray.

An unusual offering which unfolds with pathos and drama to a strong conclusion.

Friday

The Falcon in Hollywood
(RKO-Radio)

Rialto. **10.30 a.m.**

Cast: Tom Conway, Barbara Hale, Veda Ann Borg, John Abbott, Sheldon Leonard, Rita Corday. **Director:** Gordon Douglas.

Crashing the gates of the movie studio, the Falcon finds the body of a murdered actor, and although his efforts to run the murderer to earth interfere very considerably with the production of a film in which the dead man has invested $50,000, and despite active hostility on the part of the studio cops and the regular police, he finally corners the criminal.

The audience is taken behind the scenes of an actual film studio and much of the action takes place against a background of the general activities associated therewith.

Laughing Irish Eyes
(British-Lion)

Studio One. **11 a.m.**

Cast: Phil Regan, Walter C. Kelly, Evalyn Knapp, Ray Walker, Mary Gordon, Warren Hymer, Betty Compson, J. M. Kerrigan, Herman Bing. **Director:** Joseph Santley.

Republic's blithe story of the quest of Pat Kelly, Irish-American fight promoter, for a world champion.

His search brings him back to his native land, accompanied by his lovely daughter Peggy. The latter, on a jaunting-car trip which provides the opportunity for many beautiful shots of the Irish countryside, meets a handsome young singing blacksmith, Danno O'Keefe. Phil Regan, famous tenor of the American radio, is Danno, who, through a misunderstanding, is mistaken by Pat for Tiger O'Keefe, middleweight champion.

Danno is rushed off to America and given a terrific build-up as the potential world champion, when, in fact, he has never entered a boxing ring in his life. He finds a way out of the dilemma eventually and, meanwhile, music, sport and romance are blended skilfully to make a gay and entertaining presentation.

Monday

The Big Bonanza
(British-Lion)

Studio One. **11 a.m.**

Cast: Richard Arlen, Robert Livingston, Jane Frazee, George "Gabby" Hayes, Lynne Roberts, Bobby Driscoll, J. M. Kerrigan, Russell Simpson. **Director:** George Archainbaud.

A lawless, roaring boom town in the gold-rush period is the setting for "The Big Bonanza," Republic drama laid in the Civil War era.

Richard Arlen plays Jed Kilton, Captain in the Union Army, who is court-martialled and mistakenly convicted for cowardice in battle.

Breaking away from his escort on the way to gaol, Jed journeys to Nevada Springs, where his old school friend, Sam Ballou, is now the owner of a gambling house. The two become rivals and enemies. Plot, murder and intrigue run riot before the gradual emergence of justice and order with the vindication of Jed.

Scene from Republic's LAUGHING IRISH EYES, starring Phil Regan, famous Irish tenor, and Evalyn Knapp.

Tuesday

The Fighting Lady
(20th-Fox)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

"The Fighting Lady" (in Technicolor) has been described as one of the most extraordinary factual films to emerge from the present war. Photographed in 16-mm. colour film by special camera units of the U.S. Navy, it has been enlarged to standard gauge and specially edited by former March of Time producer, Louis De Rochemont.

Every frame in the film is authentic material, showing aerial combat, bombing raids and life on an actual aircraft carrier, both in and out of battle.

Here is a case of Truth being far more exciting, absorbing, tense and dramatic than any piece of fiction, with added realism and effectiveness through the use of colour photography. Robert Taylor, now a lieutenant in the U.S. Navy, commentates.

Belle of the Yukon
(RKO-Radio)

Odeon, Leicester Square. **10.30 a.m.**

Cast: Randolph Scott, Gypsy Rose Lee, Dinah Shore, Bob Burns, Charles Winninger, William Marshall, Guinn McKay, and the Yukon Belles. **Director:** William A. Seiter.

Said to smash right to the heart of an escape-hungry public as the ultimate in high-powered entertainment, this lavish extravaganza of music, merriment, romance and surprising adventure is an International production and is in Technicolor.

It weaves a fascinating story of tumultuous romance in the rugged era when men fought the bitter elements and died along the trail in their unquenchable search for "pay dirt," or roared into town with their hard-won treasure only to be relieved of it all too swiftly by bespangled beauties who panned gold with their dazzling smiles.

Wednesday

Tall in the Saddle
(RKO-Radio)

Studio One. **10.30 a.m.**

Cast: John Wayne, Ella Raines, Ward Bond, George "Gabby" Hayes, Audrey Long, Elisabeth Risdan, Don Douglas, Paul P. Fix. **Director:** Edwin L. Marin.

Said to be one of the most *de luxe* outdoor dramas ever to come galloping over the screen.

Two women ranch owners, rivals in love, motivate the plot. Wayne plays a tall and tough ranch foreman with an aversion for women, who takes over a new job, only to find that the owner of the ranch has been mysteriously murdered and the ranch is in the hands of a woman.

In tracking down the murderer of the rancher, Wayne foils a plot to grab the ranch from the girl and earns her gratitude and love. He does not care for her, but another girl thinks he does and fights for him in her own way. The action is swift and thrilling throughout, punctuated with gun battles, fist fights, and hard riding.

Hangover Square
(20th-Fox)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Laird Cregar, George Sanders, Linda Darnell, Faye Marlowe, Alan Napier and Glenn Langan. **Director:** John Brahm.

Many varied elements are combined to make "Hangover Square" one of the outstanding thrillers of the year; a strange character roaming the foggy London streets at night; a cheap music-hall singer determined to gain fame by using her beauty as a lure to attract the men who can help her, plus murder and arson, excitement, suspense and a brilliant musical score—these ingredients, skilfully blended, make "Hangover Square" outstanding film entertainment.

The story is of a brilliant composer who suffers from mental black-outs, during which he commits brutal, cold-blooded murders, and a lovely music-hall girl for whom he writes songs and by whom he is betrayed for bigger game. With an exceptionally powerful cast and the remarkable production values given by the studio, it should definitely prove to be a record-breaker.

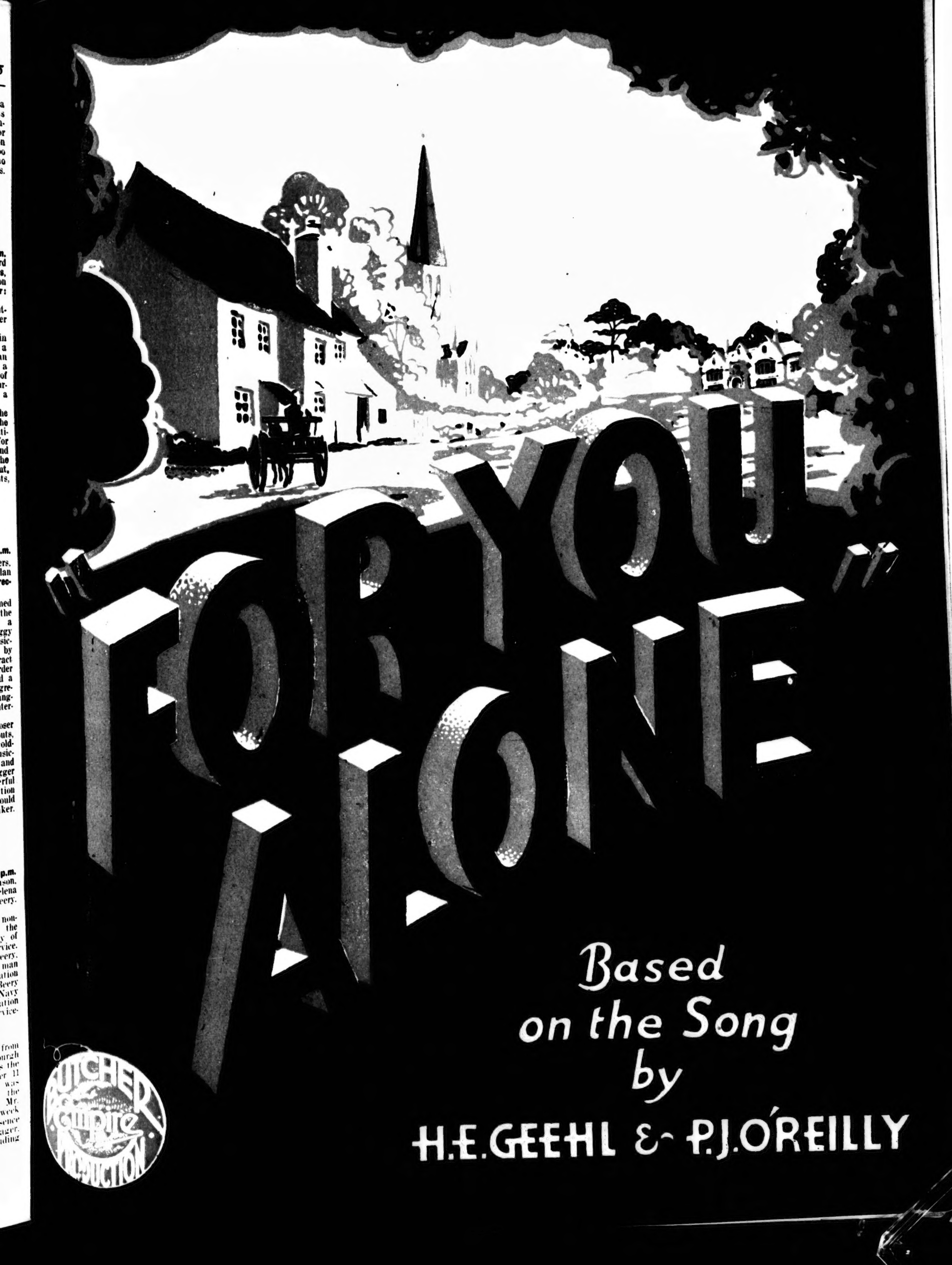
This Man's Navy
(M-G-M)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Wallace Beery, James Gleason, Tom Drake, Jan Clayton, Selena Royle, Steve Brodie, Noah Beery. **Director:** William A. Wellman.

America's unsung heroes of the non-rigid sky cruisers are brought to the screen in this heart-warming story of the Navy's lighter-than-air service. Latest starring film for Wallace Beery, it is the romance of the men who man the blimps in which, as Chief Aviation Pilot Ned "Gas Bag" Trumpet, Beery portrays a tough but lovable Navy veteran—the type of characterisation that has made him a film idol to service-men.

J. W. Bellamy, whose transfer from La Scala, Hamilton, to the Edinburgh Rutland was noted last week, takes the place of J. P. Matthew, who after 11 years as manager of the Rutland was promoted to the management of the Gaumont Palace, Birmingham. Mr. Bellamy has been off duty for a week or two with illness, and in his absence R. R. MacIndoe, the assistant manager, has been looking after things, including the successful beauty contest.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EMPIRE
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OLIVE WALTER

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"ALONE"

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JIMMY HANLEY	Dennis Britton
DINAH SHERIDAN	Stella White
G. H. MULCASTER	Rev. Peter Britton
ROBERT GRIFFITH	John Bradshaw
OLIVE WALTER	Lady Markham
MANNING WHILEY	Max Borrow
IRENE HANDL	Miss Trotter
GEORGE MERRITT	P.C. Blundell
HAY PETRIE	Sir Henry Markham
MURIEL GEORGE	Mrs. Johns
AUBREY MALLALIEU	Eye Specialist
BILLY SHINE	Captain

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Conducted by HARRY BIDGOOD

Soloist: HEDDLE NASH

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Recording	GEORGE BURGESS and L. CLARK
Assistant Director	DON WEEKS
Production Manager	E. S. LAURIE
Art Director	GEORGE PROVIS
Camera Work	A. MASON
Editor	V. SAGOVSKY
Story by	KATHLEEN BUTLER
Dialogue	MONTGOMERY TULLY
Musical Director	HARRY BIDGOOD

Directed by GEOFFREY FAITHFULL

MUSICAL NUMBERS

Music.	Composer.	Publisher.
Merry Wives of Windsor Overture.	Nicolai.	Breitkopf and Hartel.
For You Alone.	P. J. O'Reilly and Henry E. Geehl.	Leonard, Gould and Bolttler.
At Dawning.	Chas. Wakefield Cadman and Nelle Eberhart.	Boosey and Hawkes.
Fascination.	Marchetti.	Lieber-Southern.
Flight of the Bumble Bee.	Rimsky-Korsakov.	Boosey and Hawkes.
Tales from the Vienna Woods.	Strauss.	Cranz.
Bless This House.	M. Brahe and Helen Taylor.	Boosey and Hawkes.
Early One Morning.	Traditional.	

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C.E.A. EFFORT FOR THE C.T.B.F.

Bromhead Praises Trade Effort

ANNOUNCING to the C.E.A. General Council last week the results of Cinema Day, 1944, by which a total of £31,351 accrued to the C.T.B.F., R. C. Bromhead expressed warm thanks to executives of the C.E.A. and its staffs for their help.

This, he said, was a very warming result after a strenuous effort. He pointed out, however, that the number of individual theatres contributing had not shown the increase that he had hoped for the 21st anniversary of the Fund. There was still a considerable number which were not sending their modicum of two-thirds of a penny.

He paid tribute to Scotland and the Scottish fund from which a very substantial sum had been received. Birmingham had also contributed.

He appreciated that such an effort could not be carried out without a great deal of work, the burden of which had again fallen on Mr. Fuller, Mr. Brown and the C.E.A. staff to a great extent. On behalf of the Fund he expressed his sincere thanks. He also wished to thank Thomas France, their liaison officer. Appreciation and thanks were also due to the provincial committees for their work in investigating cases of distress.

Orphan Branch

During his 21 years' association with the fund 6,000 cases had been dealt with and no deserving case had been turned away, and "Cinema Day" had created an equilibrium which had enabled the pensioners to receive additional amenities. It would also interest the General Council that the fund had opened a new branch and was now maintaining and educating two orphans. He wished particularly to enlist support for a new scheme of staff contributions for which 1,900 boxes were out at present and he would very much like to see that number increased, as it meant something like £3-0 per month.

Mr. Bromhead conveyed his grateful thanks to the president for his personal help. He had looked with awe on the cascade of cheques in the Birmingham area which had been distributed through the generous direction of the president, in which the fund had been included on more than one occasion.

Target Exceeded

Mr. Bromhead prefaced his statement by a reference to the very great loss the fund had sustained through the death last year of the fund's president, Sir William Jury. The Benevolent Fund had completed its 21st anniversary this month, and in initiating "Cinema Day," 1944, he had set himself the target of £20,000. The total up to that day, receipts and promised donations, amounted to £21,351.

Mr. Bromhead voiced his thanks to Mark Ostrer, Eric Lightfoot and Major Bates. The Odeon circuit was forwarding a cheque for £2,000 in addition to their two-thirds of a penny contribution.

The President (Capt. Clift) thought he would be voicing the wishes of the General Council if he expressed their gratitude to Mr. Bromhead for the great services he had rendered to the Industry. The magnitude of his work was appreciated, and all wondered what they would do without him.

Chic Johnson and Ole Olsen with Grace McDonald in Universal's SEE MY LAWYER (G.F.D.)

Entertainment Tax Revision

The paragraph in the L.F.P. report stating that the committee had considered the position in regard to Entertainments Tax and did not propose to make any representations this year produced some discussion, but in view of the explanation given the paragraph was approved by a large majority. The explanation in the paragraph stated that the decision did not mean, as some people suggest, that the committee was satisfied either with the tax or with the present situation; quite the contrary is the case. This matter is kept regularly under review.

"HIRED HACK" PLAN IS REJECTED BY C.E.A.

But Appeals for Greater Trade Representation in Commons

THE recommendation of the Legal, Finance and Parliamentary Committee that the Southern Midlands motion to appoint a salaried officer to conduct Trade in Parliamentary circles be not adopted brought Major Gale up in protest at last Wednesday's C.E.A. General Council.

He thought it must be disappointing to some delegates to see that it had been turned down. He did not feel it was the intention of the Southern Midlands branch to tie the Association down to the actual wording of the resolution, but to induce the General Council to consider the question of appointing someone with authority and importance to deal with the political matters as they arose. There were many problems which were the work of an able man, and machinery should be in existence. If the Association possessed such machinery it would encourage members to stand for parliament knowing that the necessary backing was there.

Wise Decision?

COUN. H. P. E. MEARS felt strongly that the L. F. and P. Committee had made a wise decision. It would be a very bad day for the Association when its constitution was altered and authority was taken away from the President and officers. Government departments expected to deal with the heads of associations. Some bodies had tried to be progressive, and one in particular had replaced its paid secretary by the honorary president, and then found that it was the worst step it had ever taken. It would be wrong to indicate that the Association had no confidence in its officers and president, and he hoped the General Council would endorse the Committee's action.

More M.P.s Wanted

Coun. R. E. RICHARDS voiced the opinion that, after six years of war, it was amazing to hear Major Gale say nothing had been done. A great deal must have been done, otherwise there would have been many more restrictions than had been imposed. He hoped the Association would never deem it necessary to have a "hired hack" in Whitehall: these were resented by M.P.s. It was time, however, that some of the younger members considered standing for Parliament.

Undesirable Appointment

The L.F. and P. Committee's report on this matter was as follows:—

Your committee has considered the following resolution remitted by the General Council:—

"That this Association should consider the appointment of a permanent salaried chairman of the Legal, Finance and Parliamentary Committee to conduct the affairs of our Trade in Parliamentary circles."

Your committee does not favour the course suggested as the appointment of any permanent salaried person would be obviously undesirable as chairman of the Legal, Finance and Parliamentary Committee, as the function of the committee would be to indicate the policy to be followed by any person holding such an appointment. Furthermore, your committee knows from long experience how difficult it is to interest Members of Parliament in matters the Association wishes to bring forward other than through its president, other officers or the general secretary. The principal objection at the present time to what is suggested is its impracticability owing to the difficulty of finding a suitable person.

Premature Resolution

All the foregoing is criticism of the suggestion in the form in which it was made. Your committee would add that it has under consideration means to make the Parliament work of the Association more effective and has a considerable measure of sympathy with the idea underlying the resolution. The time now is premature to attempt to put into operation what needs to be done, but as soon as the time is opportune your committee proposes to devote its full attention to this important matter.

In the meantime the first steps that need to be taken, especially having regard to the approach of a General Election, are to recommend members everywhere to make themselves acquainted with their M.P.s; to take advantage of every opportunity of meeting them and of telling them of the problems confronting the Trade.

Your committee would also draw attention to the fact that very few exhibitors seem to be sufficiently politically minded to secure election to the House of Commons. Your committee would like to see some more exhibitors become Members of Parliament.

The report was received and adopted.

MATINEE PRICES MENACE

C.E.A. Policy Reaffirmed

A MOTION by Sir Alex King that the Association's policy re matinee prices be re-affirmed, and that information be obtained from branches whether the policy is being carried out was agreed by the C.E.A. General Council.

HARRY HOPKINS assured the General Council that it was not a question of the Leeds Branch trying to instruct London, but if this practice continued there was the danger of it spreading.

R. H. DEWES stated that the attitude of his company was that this was an important matter, but not applicable to the West End theatres alone. This practice was cropping up in several parts of the country, and he gathered that further information of that type was being obtained. Was it possible for this to be provided? His company would not state its policy in this connection until it knew the national position.

ALD. G. W. A. WRIGHT thought all would remember the black experience of the past, and he would like to mention one case that occurred before the war in Southampton. A kinema, seating over 1,000 offered practically the whole of these seats at 6d., thus creating an abuse that people owning cars had entertainment at 6d. The trade unions in the town took note and there was a ramp in the daily Press. This type of thing prostituted the business, and strong national action should be taken.

Sir Alexander King's motion was put and agreed.

DICTATION AS TO HOURS

Exhibitors Reject St. Helen's Demand

It was reported to the General Council that when St. Helens Justices recently renewed kinema licences the chairman told licensees that the Justices had unanimously passed a resolution demanding that the kinemas now revert to twice nightly performances instead of being continuous, and that they should institute advance bookings.

The chairman said the bench was going to be very insistent upon this point, and, whilst it was not a condition of the licence, a separate letter would be sent by the Justices' Clerk to each licensee. It will be noted that this additional matter takes the form of a letter and is not a condition of the licence.

The requirements are exceedingly difficult to comply with and the General Secretary has been instructed to write pointing out that the licensees find themselves unable to comply with the request.

C

MANAGERS' SECTION TO GO FORWARD

G.C. REBUKES CRITICS OF SCHEME

ALTERATION to the Association's rules, necessary to establish the managers' section of the C.E.A., which stood in the name of the London and Home Counties branch, was approved.

The text of the amendment which will be submitted to the annual meeting runs as follows:—

"To organise managers, assistant and relief managers and trainee managers into a separate section, and to provide for any such separate section special conditions, contributions and benefits and to establish sectional branches where deemed necessary."

The General Purposes Committee recommended the General Council to advise members to support it. The effect of the amendment would be to authorise the establishment of a separate section for managers as soon as the alteration has been put into effect. It would then be the function of the General Council to provide a scheme which would then, if desired, be submitted to the branches.

In regard to the actual wording of the amendment members may be interested to know that it is taken from the rules of the N.A.T.K.E. and is the operative section under which the C.M.A. works, so there need be no comment as to the form of the amendment.

When the complete scheme appears it will be seen that some of the comments at present being made arise from ignorance or prejudice, and your Committee would say to some of the critics that it would be as well to wait and see what actual scheme the General Council produces before proceeding to criticise.

Coun. MEARS stated that he noted that the "committee recommended deferment of criticism," but he would say that his branch was unanimous in opposing the setting up of this organisation and at the branch meeting managers spoke against it. The branch had instructed both its delegates to oppose the resolution.

The General Secretary pointed out that, having regard to the amendment to rule made last year, it would be interesting to know if delegates came with instructions from the managers on a matter of this kind, and it was important for members to keep this amendment in mind.

The amendment in question reads:—At ordinary and extraordinary meetings each member, other than "Associated," shall be entitled to one vote in respect of each kinema subscribed and paid for, except that kinema managers or assistant managers, who are nominees may not vote or take part at meetings of the Association or of the branches in any discussions regarding labour questions which affect themselves or any labour association to which they may belong, unless specifically instructed in writing beforehand by their nominator, such written instruction to be produced to the chairman of the meeting at the time of the discussion.

S. G. RAYMENT

Presentation from C.E.A.

AT last week's meeting of the General Council the General Secretary reported that Capt. Clift, the President, E. J. Hinge and himself had attended a private gathering held for S. G. Rayment, late Editor of the "Kine.," on the night of his retirement, when the President had spoken a few words. At the meeting of the General Purposes Committee it had been decided to instruct the officers to obtain a token of esteem to be presented to Mr. Rayment at the annual meeting.

Charles Coburn (right) regards Irene Dunne's matronly hat with some disfavour in Columbia's gay new romantic comedy TOGETHER AGAIN, which is currently at the Tivoli, Strand

S.O. MEANS CRIME-FREE SUNDAYS

Fewer Troublesome Juveniles at Whitby

AN application by Whitby Urban Council that children under 14 should not be allowed to attend Sunday film presentations was rejected at Whitby Brewster Sessions.

V. S. Grey, Clerk to the Council, said a similar application was made when the opening of the kinema was originally granted. It was then turned down because the magistrates felt they had not the power to make such a restriction. Since then, however, a case had been decided in the King's Bench Division which showed that the restriction could be imposed. He argued that Sunday opening was meant to provide entertainment for Troops, but with children being admitted there was a possibility of soldiers being unable to find room at the kinemas.

For the Whitby exhibitors J. Mortimer Goundry said a soldier coming home on leave probably wanted to go to the kinema with his family, and if the restriction was imposed that would not be possible.

Superintendent Nelson said that since the Sunday opening of kinemas they had been free from complaint regarding juvenile crime and damage to public buildings on Sundays.

A Decided Advantage

The Sunday opening of kinemas in Richmond district during the war was a decided advantage, according to the police, and their closing before 10 p.m. to enable people to get 'buses to their homes. The kinemas had been well conducted. All licences were renewed.

Desmond Hurst is in Eire to complete plans for a film of the Irish famine years. He is also expected in Northern Ireland to discuss film production.

Report on Manchester Bars

General Agreement Reached

ELIMINATION of bars and establishment of concurrencies proposed by the Joint Committee of the K.R.S. and C.E.A. (sitting as an appeal committee) were agreed by the C.E.A. General Council last week.

Branch recommendations were followed in respect of the barring of Salford by the Broadway, Eccles, which the branch thought should be deleted. This course was adopted in respect of Salford, barred by the Premier, Cheetham Hill.

A bar by the Savoy, Chorlton-cum-Hardy, on the Scala, Withington, was met by an offer by A.B.C. for a concurrency, and this was accepted.

With regard to the bar by Eccles on the Ambassador, Pendleton, A.B.C. contended the bar was a fair one and this view was supported by the Joint Committee. In the discussion that followed the exhibitor appealing stated that his difficulties outside the bar arose from the fact that it was stipulated that all films should be shown for six days, for which there was not the population available after the prior run had been exhausted. If he could get a number of three-day bookings his situation would be improved.

The Joint Committee agreed to bring this aspect before the K.R.S. for sympathetic consideration by its members.

Re bars from Macclesfield, Cheadle and Stockport against the Palace, Wilmslow.

A.B.C. offered that Stockport, being the centre town, should bar Wilmslow, but Cheadle, they agreed, could play concurrent with Wilmslow.

This offer was endorsed by the Joint Committee for recommendation to the K.R.S. There was no information available as to the bar from Macclesfield. The bar from Macclesfield was left to remain, but it was agreed it could be raised, with the necessary information to enable it to be dealt with at a later meeting if anyone wished so to do.

BALANCE SHEETS FOR S.O.

Burnley Warning

In granting an application for a licence for a Sunday concert, organised by C.D. personnel at the Palace in aid of the Mayor's Forces' Centre Fund, Burnley, Lancs., the magistrates informed the management that it must be understood that all future applicants must produce a balance sheet to the Clerk prior to making the application, showing a list of payments to artistes and rent of the hall. Benefiting charities must be indicated, and a further balance sheet must be submitted after the performance.

The magistrates regretted "the bad report in the Press" concerning the last meeting. Their comments were not intended as an insinuation towards the Palace.

B. of T. QUOTA SUGGESTION

C.E.A. Disappointment Registered

DISAPPOINTMENT that its suggestion that the present exhibitor's quota of 15 per cent. had not been adhered to in the Board of Trade memorandum has been expressed in a letter from the C.E.A. General Secretary.

The letter proceeds:

"As you are aware, many members already find great difficulty in fulfilling a quota of 15 per cent., which they fear will be accentuated by any increase.

"Reference is made to a phase of quota difficulties in our observations on the Cinematograph Films Council Committee's report, which will reach you by the same post, and wherein we invite an opportunity of meeting with you to discuss that among other matters arising in the report.

"At a later stage, therefore, if it is convenient to you, we shall have the opportunity of explaining the difficulties referred to in this letter at greater length."

The receipt of the letter has been acknowledged by the Board of Trade.

With regard to the C.E.A.'s observations on the Films Council Monopoly Committee report, the President of the Board of Trade has intimated that, as requested, a meeting with representatives of the Association would be arranged when he had studied the replies of other organisations.

Charity Efforts

It was noted by the General Council that the total of last year's collection for the Duke of Gloucester's Red Cross and St. John P.O.W. Parcels Fund was £389,000, of which Scotland contributed £74,000.

The Surrey Ban

Matters reported upon by the L.F. and P. Committee included the decision to take action in the High Court regarding the Surrey ban on children attending kinemas on Sundays (reported in last week's KINE.), and the reclassification of kinemas. On this point it was stated that the Association's income was not sufficient to meet its present needs, but until the necessity for reclassification becomes more prominent, it would not be undertaken.

Congratulatory

Hearty congratulations were accorded to Coun. and Mrs. Simpson on having attained their Ruby Wedding.

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Rita Hayworth and Lee Bowman are co-starred in TO-NIGHT AND EVERY NIGHT, Columbia's forthcoming dramatic musical in Technicolor

BATH S.O. BAN CONTROVERSY

Managers For and Against

Exhibitors in Bath have mixed feelings about the Sunday ban on "under 16s," which is imposed by the Bath City Council, who apparently anticipated the actions of the Surrey County Council.

A KINE. representative was informed by manager E. C. Guyatt, of the Odeon, that he was completely in accord with the ban. "Children," he said, "see too many films on weekdays."

A. H. Wootton, manager of the Beau Nash, condemns the ban as being "impossible." Kinema managers, he said, have been given no explanation for the prohibition, which inevitably affects the parents and not the children.

The ban has been operative since the first authorised S.O. by the council.

Queue Problem at Ashington

The question of queues at kinemas at Ashington was mentioned at Morpeth Licensing Sessions by the Chairman, who said that the magistrates had decided that something must be done about it.

At the February meeting of Ashington Urban Council a letter was read from Mr. Lawson, managing director of Wallaw Pictures, Ltd., in reply to the Council's request that booking of seats should be resumed. Following discussion on the letter it was decided to ask Mr. Lawson to receive a deputation

Amateur Film Show at Burnham

When it was mentioned at a meeting of the Burnham Urban Council that the Finance and General Purposes Committee had recommended that consent should be given to the holding of an amateur film show at Highbridge Town Hall, objection was taken by some members, who pointed out that the council had passed a resolution prohibiting film shows and the like on the ground of public safety.

One councillor said he did not know what would be the result if a panic occurred at such a show.

Eventually, the council granted permission for the show to be held provided the organisers took out a satisfactory insurance policy.

SNOOPERS AT KINEMAS

N. Western Discussion

At the last meeting of the North-Western Branch of the C.E.A. the CHAIRMAN reported the position with regard to applications for licences at Wallasey and Bootle. Wallasey had granted music, singing and dancing licences for Sundays from 5 p.m. to 10 p.m. throughout the year. When application was made for kinematograph licences on March 8, the licensing authority would be asked to agree to 11 p.m. closing time, as in peace-time. Bootle licences for Sundays were also granted at 5 p.m. to 10 p.m. throughout the year. The weekday licences had never been altered, but the closing times were governed by a gentlemen's agreement with the magistrates.

At the Bootle licensing sessions, the Education Committee made a "terrific fight" to secure the exclusion of children from kinemas during school hours, Monday to Friday, but failed.

P. M. HANMER mentioned at St. Helens school attendance officers visited St. Helens kinemas recently, stood in the entrance hall, questioned children who wanted to enter and sent some of them away. The licensee was told he must not admit them.

Evidently, the same kind of thing has been happening at Bootle. Within the last month, children had been stopped and asked to give their names and addresses. Some members of the Education Committee seemed to think that the only children who ought to be admitted on school days were those in possession of a chit from the headmasters of their schools.

Liverpool Closing Hours

The CHAIRMAN reported to the North-Western C.E.A. that a branch deputation had interviewed the Chief Constable of Liverpool concerning the restoration of normal licensing hours on weekdays and the stabilisation of hours on Sundays. He said quite frankly he had no objections, but there were understood to be difficulties with transport. An application would be made to the justices in March.

Overplus from Waiting Rooms

From the clerk to the Liverpool justices was received a letter calling attention to the alleged practice of allowing queues to be formed outside kinemas, notwithstanding the existence of waiting rooms for the purpose.

The SECRETARY (G. Dudley West) said he made inquiries and replied that the fullest use was made of waiting rooms and the queues represented the surplus.

"TWO SHOWS NIGHTLY-NOT CONTINUOUS"

North Western Exhibitors Discuss St. Helens Request

THE request of the St. Helens magistrates that exhibitors should restore the two houses a night system instead of continuous programmes—which was referred to in the report of the C.E.A. Legal, Finance and Parliamentary Committee last week—was one of the main subjects of discussion at last week's meeting of the North-Western branch, held at Liverpool. P. F. Inkester presided

THE CHAIRMAN said continuous performances were provided for the convenience of the public. If there was acquiescence to the magistrates' request, it by no means followed that queueing would be abolished as the magistrates supposed, because people who booked seats would still queue to get into the theatres.

But there were practical difficulties which prevented the institution of booking facilities, arising from the shortage of staffs, quite apart from the paper shortage.

R. P. RUTHERFORD: Have the justices the right to dictate what the policy of a theatre should be in regard to continuous or other performances?

THE CHAIRMAN: None whatever.

P. M. HANMER pointed out that as the request came in a letter, exhibitors could not be proceeded against for not complying. There was, however, just a risk that the justices might try to enforce it as a condition of the licence.

Perhaps they were not quite so hard in their views as their letter might suggest. When air raids started, exhibitors changed the methods of running their theatres and now the Justices wanted a return to the pre-war conditions.

Business at the theatres was now much better than it was then, and it was that, combined with short staffs, which caused trouble in the handling of crowds. Pre-booking, if it were practicable, would not ease the situation.

Continuous Shows Preferred

The CHAIRMAN explained that the various industrial establishments in the town were so operated, that people could not make it a habit of going to a first or second house. The majority of people could not state in advance either the time or the day when they would be able to go to the pictures.

"What does the public feel about it?" asked A. KEEN.

The CHAIRMAN: The subject has cropped up a number of times in the last three years. We have made a point of meeting public requirements and find that continuous shows are most beneficial to them.

LLEW. EDWARDS thought that the terms of the proposed letter to the magistrates' clerk were "too hard." It should be pointed out that the magistrates' request would prejudice the interests of exhibitors.

Mr. INKESTER said it was probable the letter had been sent. He understood the magistrates had invited licensees to meet them to discuss the matter. The licensees would point out that it would be impracticable to comply with the request owing to the shortage of competent staffs. His view was that the justices could not insist upon two houses a night and pre-booking.

There ought to be something further to report after the meeting with the magistrates.

J.P.s Put Over a Fast One

R. P. RUTHERFORD reported that at the annual licensing sessions at Ashton-in-Makerfield a year ago, the magistrates asked licensees not to admit children to the second house evening shows. The Association solicitor (Norman Hart) was informed and his advice was that the request should be ignored because it was not a condition of the licence.

Last week, when application was made for licences, nothing was mentioned in court about any new conditions. It was not until after the court finished that it was observed that at the foot of the licences which were issued was a typewritten addition stating children under 14 years were not to be allowed at second house performances. As no reference was made by the chairman to this matter it had been assumed the licence would be in the usual terms. Hence, the solicitor who appeared for exhibitors was not able to make a protest.

Before this, when Norman Hart had been consulted, he said he would be inclined to invite a prosecution, because if the case was well fought there would be a good chance of success.

In view of Surrey County Council's child ban, Mr. RUTHERFORD thought here was an issue just as important. Such a clause as had been introduced should not be allowed to creep into licences. "On behalf of the Ashton-in-Makerfield exhibitors, I ask for the support and protection of this Association," added Rutherford.

"Blind" Licences

E. H. WHITTELL: Is it possible for the bench to impose a condition without mentioning it in court? Several members: Yes.

The CHAIRMAN: Having accepted the licences, I do not think you have any redress. I have written to my head office legal department (A.B.C.) for advice.

It was unanimously decided to refer the matter to C.E.A. headquarters with a request that action be taken.

Resignation from Committee

Three Southan Morris managers resigned from the committee, the letter intimating that the resignations took effect "forthwith"—I. B. Merriman, E. A. Tuffery and C. W. Elliott. It was remarked that they were "obviously acting under instructions."

E. H. WHITTELL proposed that the vacancies be not filled. No seconder.

As "St. Helens appears to be a hotbed of trouble," as one member put it, the meeting decided to invite W. J. Prescot (Savoy, St. Helens) to serve, also W. Howarth (Plaza, Crosby) and R. H. Allen.

Brown Testimonial Fund

The meeting voted £10 10s. to the F. J. Brown Testimonial Fund.

Surrey Child Ban

Following a report on the C.E.A.'s decision to take proceedings against the Surrey County Council which has imposed a condition on licences to forbid the admission of children to kinemas on Sundays, it was decided on the proposition of P. M. HANMER to send a message to headquarters notifying the branch's approval of the proposed action. One member remarked it was high time for steps to be taken to resist the various encroachments on the liberty of the Trade.

Bargain-Price Matinees

On the question of bargain-price matinées at West End London theatres, R. P. RUTHERFORD said West End conditions were not comparable with those of the provinces. He was sure everyone in the provinces would be very hostile to any idea of cheap matinées in their area.

FILM PRODUCTION FOR CHILDREN TO EXPAND

M'Quaid at Scottish E.F.A. Meeting

THAT at present there are a total of 218 children's clubs in Great Britain, 13 of which are situated in Scotland, was the figure given by E. M'Quaid, Controller of the Odeon National Cinema Clubs, when he addressed members of the Scottish Educational Film Association in Glasgow last week.

The committee responsible for producing suitable material for presentation to the children was, he said, advised by a council comprised of representatives of the various districts included in the club scheme. Mrs. Walter Elliot (president of the N.A.G.C., and wife of the Kelvingrove area M.P.) represented Scotland

Scottish Children Difficult

Commenting on statistics, Mr. M'Quaid said that 52,000 feet of film would be ready for exhibition at the clubs by September of this year: but it was his opinion that Scottish children, "being more sophisticated," would be more difficult to please than children in other parts of Great Britain.

The work of the clubs was advancing along an educational as well as entertainment policy, and in this respect local authorities, and in particular the Glasgow Corporation, were being very helpful.

Rank's Interest in Children

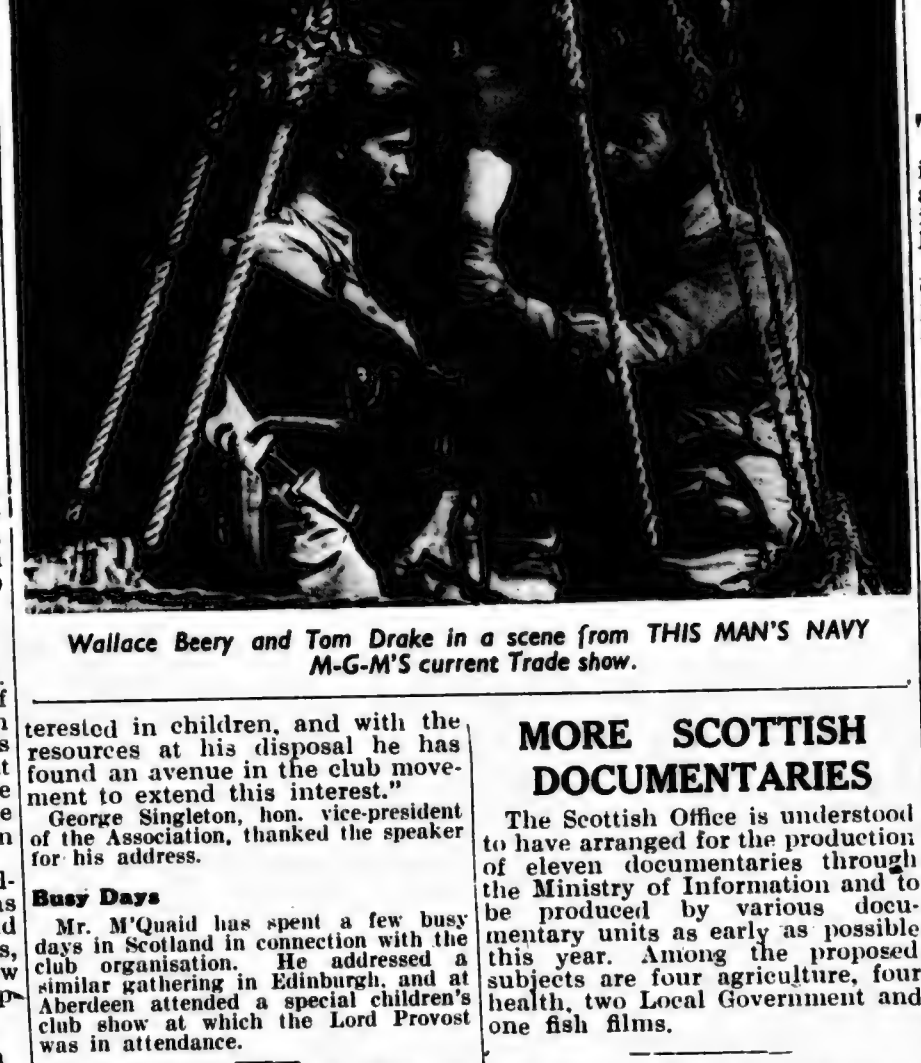
Replying to a member's inquiry as to why the clubs were promoted, Mr. M'Quaid said: "Mr. Rank has always been interested in children, and with the resources at his disposal he has found an avenue in the club movement to extend this interest."

George Singleton, hon. vice-president of the Association, thanked the speaker for his address.

Busy Days

Mr. M'Quaid has spent a few busy days in Scotland in connection with the club organisation. He addressed a similar gathering in Edinburgh, and at Aberdeen attended a special children's club show at which the Lord Provost was in attendance.

Motherwell exhibitors have organised free admission for men home on leave from the B.L.A., from Burma or from the "Med."



Wallace Beery and Tom Drake in a scene from THIS MAN'S NAVY M-G-M'S current Trade show.

MORE SCOTTISH DOCUMENTARIES

The Scottish Office is understood to have arranged for the production of eleven documentaries through the Ministry of Information and to be produced by various documentary units as early as possible this year. Among the proposed subjects are four agriculture, four health, two Local Government and one fish films.

Edinburgh Hippodrome

Approval to a resolution passed at an extraordinary general meeting of the Edinburgh Hippodrome, Ltd., was unanimously given by the meeting of creditors held on the 29th January. Mr. John Binnie Peden, C.A., of 48, Queen Street, Edinburgh, has been appointed liquidator.

James Hendry Passes

Last Thursday another of the old brigade passed away by the death in his 78th year of James Hendry, who had been long associated with the Industry in Scotland. Up to the time of his death, in fact, he was doing the booking for the Renfrew Picture House. He had also been associated with houses in Broxburn, Portobello and Musselborough.

A well-known and well-liked figure in Trade circles in Glasgow, Jimmy's passing will be mourned by a host of friends whose sympathy is extended to his two sons on service and his daughter at home.

RESTRICTIONS ON CHILDREN

N. Ireland Branch Challenge

THE increasing tendency of local authorities to endeavour to impose restrictions upon the attendance of children at kinemas is to be vigorously resisted by the Northern Ireland C.E.A.

Many councils are trying to ban children not only from evening performances but even from matinees.

The branch recently resisted an attempt of this nature at Belfast, and when Londonderry Corporation approved a condition that children should not attend during school hours or at night shows, the branch at once stated if these conditions were enforced it would test the matter in the Courts.

The latest move has been made at Enniskillen, but within a few hours of the local Council deciding to impose a ban, it was informed in no uncertain language that the Trade view was that the proposed restriction was *ultra vires*, and that if persisted in legal action would be taken.

The result is that a special meeting of the Enniskillen Council is being called to consider the Trade letter.

HIPPODROME'S SHOW FOR RAID VICTIMS

As a result of a special Sunday show G. L. Birch, owner of the Royal Hippodrome, Belfast, has raised £1,060 for the Belfast Railway Disaster Relief Fund. Ticket money came to £411, and donations included G. L. Birch £105, Ulster Cinematograph Theatres, Ltd., £100, Irish Theatres £50, James Curran, for Curran Theatres, £25. Renters donations included RKO £10 10s., 20th Century-Fox £10 10s., Anglo-American £10, G. F. D. £10, Harry Wilton £5, Egan Film Service, £5.

The Films Blamed

A 13½-year-old boy, who was stated to have fancied himself as a "big chief" and likely to make himself leader of a gang of boys, was placed on probation at Belfast after his father had made full restitution for his thefts.

B. Campbell, solicitor, defending, said the boy was a demon for pitch and toss and the kinema. The films were responsible for a lot of juvenile crime, he said. The picture producers were not out to advance the morals of the community but to add to their bank balance.

Competitions at Banff

Banff's only kinema, the Picture House, has been acquired by J. B Milne Theatres, Dundee.

The transaction was completed last week, the shares of the local company, which has been known as Banff Picture House, Ltd., being taken over in entirety by the new proprietors, together with the business as a going concern, and the whole property, comprising the hall and equipment, adjoining confectionery shop and manager's house above.

The sale of the Banff Picture House follows the recent acquisition of a site at Old Market Place, Banff, for the proposed erection of a new kinema by Caledonian Associated Cinemas, Ltd., a company which owns 41 theatres in Scotland, between Peebles and Wick.

J. B. Milne Theatres are the proprietors of the Regal kinema in the neighbouring town of Macduff. With their new acquisition they now own fourteen kinemas.

The Picture House, Banff, has been in existence for thirty years. Succeeding a previous venture in the Duff House grounds, it was opened in Bridge Street in the autumn of 1914.

To mark the completion of a quarter of a century of service as manager of the Moseley Picture House, Birmingham, **Joseph Levey** will be entertained to dinner on March 1 by the directors of Parry Amalgamations, Ltd.

International Film Renters Ltd Proudly Present

EDDIE CANTOR · GEORGE MURPHY · ANN SOTHERN

KID MILLIONS "A"

(A Sam Goldwyn Production) THE CLIMAX - IN TECHNICOLOUR

A POSITIVE FEAST OF FUN—LAUGHTER—AND ENTERTAINMENT

BRITISH AND DOMINIONS DIVIDEND

OPTIMISTS WERE JUSTIFIED

By Our City Editor

THE 7½ per cent. dividend announced by British and Dominions Film Corporation justifies those who have been buying the shares for months past. They were as low as 9s. at one time last year, compared with the present price of 21s. 6d. for the 12s. shares.

Back in 1941 the shares could have been bought for a penny.

The dividend now announced is the first since 1934. During that period the company's debit balance had steadily piled up until it reached £163,074 in 1943.

Then came the capital reorganisation scheme of June last, when the £1 shares were reduced to 12s. each.

At the same time it was announced that the company had concluded arrangements with the Rank group providing for the purchase by B. and D. from J. Arthur Rank and his associates of 475,500 shares of £1 each in D. and P. Studios, Ltd., in return for the allotment of 810,000 shares of 12s. each in B. and D. at a premium of approximately 1s. 6d. per share.

The agreement also provided for the liquidation of Pinewood Studios, Ltd., thereby eliminating the indirect holding of shares in D. and P. Studios, Ltd., through Pinewood.

It was also arranged that when this deal had been completed J. Arthur Rank, Leslie W. Farrow and G. I. Woodham Smith should join the Board.

KINEMA SHARES QUIET

IT was a fairly quiet week in kinema shares, despite considerable activity in other directions. British and Dominions on further consideration of the dividend, rose to 21s. 6d., a gain on the week of 6d. British Lion 7½ per cent pref. also recovered sharply, rising 9d. to 12s. 6d. There was considerable activity in Stoll Theatre Corporation, which finished 6d. to the good at 15s. Twentieth Century ordinary were also a minor feature, with a jump of 4½d. to 1s. 9d.

Shares of the big groups were quiet, with movements of only a few pence either way.

DROP IN SHIPS' GROSS PROFITS

A SHARP drop took place in the profits of the **Ship Carbon Company of Great Britain** for the year to July 31 last.

The profit before taxation, but after provision of £10,500 for deferred repairs, was £94,581, compared with £152,002. In view of the drop in gross figures, taxation fell from £134,100 to £75,600, so that actually the net profit was up from £17,902 to £18,981.

Dividend on the ordinary was maintained at 10 per cent., and £12,418, compared with £10,437, was carried forward. But, on the other hand, nothing was transferred to General Reserve, against £6,556 provided in the previous year out of released taxation reserve.

African Theatres

African Theatres announces a final dividend of 12½ per cent., making 22½ per cent for the year to December 31 last (same). Net profit is £194,390 against £215,529.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	71/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	22/3	— -/3
,, 6% Pref.	27/-	+ -/3
,, 4½% Debs.	£105½	—
A.P.P.H. Ord.	26/9	+ -/3
Brit. & Dom. Films (12/-)	21/6	+ -/6
Brit. Lion 7½% Pref 10/-	12/6	+ -/9
Capital Prov. News 5/- ..	5/3	—
Cine' Television Dfd. (6d.)	10/6	—
Dufay-Chromex 5/- Ord.	4/1½	+ -/1½
Gaumont British Ord. 10/-	20/6	+ -/3
,, "A" Ord. (5/-) ..	10/6	+ -/3
,, 5½% 1st Pref. ..	23/-	+ -/6
,, 4½% Debs.	£104½	+ 10/-
General Thr' Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£105	—
Kinemas (5/-) Ord. ..	8/9	+ -/1½
Mde. Tussaud 1/- Def. ..	2/6	—
,, £1 Prefd. Ord. ..	21/6	+ -/3
Moss Empires £1 Ord. ..	41/-	+ -/3
,, £1 Cum. Pref. ..	23/3	—
Odeon 5/- Ord.	42/9	+ -/3
,, 6% Pref.	25/10½	—
,, 5% Debs.	£104½	--
P.C.T. 10% Cum. Pref. ..	35/-	—
,, 7½% "A" Pref. ..	31/3xd	—
7½% "B" Pref. ..	30/6	—
Const. 7% Pref. ..	28/3	—
Scophony (5/-)	4/3	—
Sound City (Films) 6% Pref.	41/3	—
Stoll Th. Corp.	15/-	+ -/6
Twentieth Cent. Ord. (5/-)	1/9	+ -/4½
,, 6% Pref. (10/-) ..	4/1½	—
Union Cinemas Ord. ..		
,, 1st Pref.	22/6	—
,, 2nd Pref.	22/-	—

£1 shares unless otherwise stated

NEW ILFORD DIRECTORS

The directors of **Ilford, Ltd.**, announce that Geoffrey B. Harrison and James Mitchell, who have been in the service of the company for many years, have now been appointed directors.

Former Fox Salesman as Liberal Candidate

Squadron Leader J. A. McGilley, who has been adopted as Liberal candidate for Cossett, Co. Durham, has been associated with the renting side and was formerly a salesman for 20th Century-Fox, a post which ill-health compelled him to relinquish. He is 47 years of age, and was demobilised after the last war with the rank of captain. When this war broke out he joined the R.A.F., and was mentioned in despatches during the Battle of Britain.

Silver Wedding Presentation

To mark his silver wedding, Geo. N. Evans, manager and treasurer of Blackpool Winter Gardens Company, was, on February 9, presented with electric clock, silver waiter with coffee pot and sugar basin, from officials and staff of Blackpool Tower and Winter Gardens Company.

The presentation was made by J. H. Clegg, director and secretary, who said Mr. Evans had served the company well for over 40 years.

The company control a number of kinema

"An American Romance"

M-G-M. announce that the completed length of "An American Romance" is 10,889 feet, with a running time of 121 minutes.

NAMES IN THE NEWS

J. A. Campbell, who has been manager at the Majestic (Odeon), West Hartlepool, is being transferred to Guide Bridge, Manchester. His successor is Stanley Richmond, mobile manager from the Regal, Stockton. Mr. Campbell, whose home is at Darlington, came to West Hartlepool, from the Majestic, Darlington. He served in the present war and was wounded. For several years he was employed by G.-B. as an operator in Scotland.

Harry A. Stafford, manager of the Savoy, Wolverhampton, since it was opened by A.B.C. seven years ago, will take over the Savoy, Portsmouth. Before coming to Wolverhampton he was at the Grand, Mansfield, and was previously employed by A.B.C. at Whitley Bay (Coliseum), Huddersfield (Empire), and Sheffield (Hippodrome).

News has reached **Mortimer Dent,** chairman and managing director of Danilo Companies, Birmingham, of further promotions gained by his his two sons in the Services. **Capt. Neville Dent,** of the South Staffs Regiment, who has been serving in India during the past three years, has now been gazetted a Major. His younger brother, **Pilot-Officer Harrison Dent, R.A.F.,** who is in the Middle East, has just been appointed Flying-Officer. Both brothers were in pre-war days associated in the management of the Danilo kinemas.

The many friends of **Leo Edgar,** Midland manager for Eagle-Lion Films, will welcome the news that he is making steady progress following his recent operation and is now at home again.

William Matthews, the new manager of the Regent, Chelmsford, is the son of Ted Delvaine, of the famous Delvaine's Royal Marionettes. Mr. Matthews, who has been with the Marconi Wireless Telegraph Co. since the outbreak of war, was formerly with the Gaumont-British and the Phil Hyam circuit. He has had a life experience of stage and screen, has played in films, and was formerly in a vaudeville act.

After just over three years as manager at the Ambassador, Cosham, Portsmouth, **K. Gange** has been promoted to an executive position at the London headquarters of Odeon Theatres, Ltd. He is being succeeded at Cosham by **William Humphryes,** from the Odeon, Bognor. The staff at the Ambassador presented Mr. Gange with a cheque as a parting gift.

Thomas L. W. Porter, who was recently appointed manager of the Ritz (Union), Ipswich, was formerly manager and stage director of the Palace, Lowestoft, where, in addition to the usual film presentations, he produced more than 150 stage shows. On one occasion Dr. Benes, President of Czecho-Slovakia, paid a State visit to the Palace, and on leaving presented Mr. Porter with a signed photograph and a mounted collection of Czechoslovak military crests in silver and enamel. Mr. Porter is 27 years of age and was invalided from the R.A.F. in 1940.

C. W. Ginger, who has been in the service of Ealing, Manchester, for the last five years, has joined 20th Century-Fox as sales representative attached to the Manchester branch. Mr. Ginger has been in the Trade for 20 years. When traveller for First National in 1925 he won a sales drive and had a trip to U.S.A. at the expense of the company.

P. R. Sutch, late of the Odeon, Elmers End, Beckenham, has been made manager of the Bromley Odeon. Dennis Early has moved from the Bromley house to be Manager of the Odeon-Astoria, Brixton.

Company Notes and News

NEW PRIVATE COMPANIES

Photographic Mart, Ltd.—Capital £500 in £1 shares. Registered February 10. Dealers in photographic materials and supplies, etc. The first directors are Wm. W. Robinson, 220, Derbyshire Lane West, Stretford, photographer; Clare Anderson, 581, Princes Road, Withington, Manchester, 20, private secretary. Registered office: 10, Washway Road, Sale, Ches.

MORTGAGES AND CHARGES

Analysis Films, Ltd., London, W.—Charge registered February 6, 1945, to secure all moneys due to Midland Bank, Ltd.

Union Cinemas, Ltd., 30-31, Golden Square, W.1.—Debenture, dated April 2, 1937, charged on Regal, St. Leonards-on-Sea (being property acquired by the company on December 17, 1943). Amount owing, £62,753. Registered pursuant to Section 81 of the Companies Act, 1929. Holders: Equity and Law Life Assurance Society. (Notice filed February 2, 1945.)

Kent and Associated Cinemas, Ltd., 150, Southampton Row, W.C.1.—Charge on Ritz, Botany, Tonbridge (freehold) (but excluding Capitol Cinema, Tonbridge), dated January 19, 1945, to secure all moneys due to National Provincial Bank, Ltd.

R.K.O. Radio British Productions, Ltd., 2-4, Dean Street, W.1.—(a) Assignment of revenues on January 12, 1945, of sums not exceeding in the aggregate a loan of £130,000. Holders: Bankers Trust Co. (b) Loan agreement, pursuant to above assignment, dated January 12, 1945, to secure £100,000 or such sum in excess thereof as shall be approved by R.K.O. Pictures, Inc., not exceeding in the aggregate £130,000. Property charged: all rent revenue, income, compensation and profits derived by the company from the distribution in the U.K. of the picture tentatively entitled "The Great Day." Holders: Bankers Trust Co.

SATISFACTIONS

Avion Cinema (Aldridge), Ltd., Queen's College Chambers, Paradise Street, Birmingham.—Satisfaction in full on December 30, 1944, (a) of mortgage dated January 20, 1939, and registered February 2, 1939, and (b) series of debentures authorised December 20, 1939, and registered January 26, 1940, to the extent of £2,000, (c) series of debentures authorised March 19, 1940, and registered April 17, 1944, securing up to £5,000, of which only £2,000 was issued.

Buckley Picture House, Ltd., The Tivoli, Buckley, Flintshire.—Satisfaction in full on January 6, 1945, of mortgage dated March 14, 1939, and registered April 3, 1939, and (2) on January 8, 1945 of mortgage dated March 14, 1939, and registered April 3, 1939.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.		Remarks.	Box-Office Angle
*Bob's Your Uncle (Sherwood Films)—British.	70 min. (U)	Albert Modley, Jean Colin, George Bolton.	...	A slight but nevertheless lively comedy extravaganza. Children will like it.	Fair light reissue for the industrial masses.
*Common Touch, The (Anglo-American)—British.	100 min. (U)	Greta Gynt, ... Geoffrey Hibbert, Harry Welchman.	...	Warm, human and ingratiating social comedy drama with music and song. Originally reviewed in KINE. issue of September 25, 1941.	Capital reissue. Great for the family.
*High Command ... (Renown)—British.	... 66 min. (A)	James Mason, Lionel Atwill, Lucie Mannheim.	...	Regimental melodrama with colourful atmosphere, but indecisive story treatment. Very good acting by James Mason and Lionel Atwill, however, cloaks the shortcomings.	Popular reissue. Should not offend the family.
Keys of the Kingdom, The (20th Century-Fox)—American.	137 min. (A)	Gregory Peck, Thomas Mitchell, Rosa Stradner.	...	Sincere, moving, artistically satisfying and emotionally stimulating religious melodrama, adapted from A. J. Cronin's best seller. Story powerful and purposeful, star's performance magnificent and supporting and staging impeccable.	Outstanding general booking. Nothing to harm youngsters.
*Love on the Dole ... (Anglo-American)—British.	... 97 min. (A)	Deborah Kerr, Clifford Evans, Geoffrey Hibbert.	...	Challenging British sociological melodrama, originally reviewed in the KINE. issue of April 10, 1941.	Very good revival. Hardly suitable for youngsters.
Man from Music Mountain (British Lion-Republic)—American.	70 min. (U)	Roy Rogers, Ruth Terry, Paul Kelly.	...	Rousing horse opera swiftly played against picturesque scenery and neatly embellished with tuneful music and song. Star in good form, support adequate and photography first class.	Very good "musical outdoors." Great for youngsters.
My Buddy ... ... (British Lion-Republic)—American.	69 min. (A)	Donald Barry, Ruth Terry, Alexander Granach.	...	Hard-boiled American gangster melodrama. Story timely, acting adequate and staging good.	Reliable popular "programmer." Hardly suitable for youngsters.
None But the Lonely Heart (RKO-Radio)—American.	112 min. (A)	Cary Grant, Ethel Barrymore, Barry Fitzgerald.	...	Sombre "under-dog" melodrama with gangster trimmings, adapted from Richard Llewellyn's best seller. Cast impressive and staging ambitious, but story both vague and heavy.	Booking soley on title, star and author values. Definitely not for youngsters.
*One of Our Aircraft is Missing. (Anglo-American)—British.	106 min. (U)	Godfrey Tearle, Eric Portman, Googie Withers.	...	Epic melodrama of the R.A.F., originally reviewed in the KINE. issue of March 26, 1942.	Outstanding reissue. Great for youngsters.
*Riding High ... ... (Renown)—British.	68 min. (U)	Claude Dampier, Helen Haye, Kathleen Gibson.	...	Costume comedy turning on a laughable and lively old-time cycle race. Story rather sketchy, but cast versatile.	Light reissue for the masses, family and youngsters.
Singing Sheriff, The (General F.D.-Universal)—American.	... 63 min. (U)	Bob Crosby, ... Fay McKenzie, Fuzzy Knight.	...	Colourless western musical turning on the exploits of a phoney cowboy. Staging and cast good, but story feeble.	Moderate second. Safe for youngsters.
*The Original Old Mother Riley. (Sherwood Films)—British.	67 min. (U)	Lucan and McShane		Light and hearty comedy reissue that should appeal to both young and old alike.	Medium light booking for the industrial areas.

* A British Picture.

REVIEWS FOR SHOWMEN

The Keys of the Kingdom

20th Century-Fox. American (A). Directed by John M. Stahl. Featuring Gregory Peck, Thomas Mitchell and Rosa Stradner. 12,303 feet. Release not fixed.

SINCERE, moving, artistically satisfying and emotionally stimulating, religious melodrama, meticulously adapted from A. J. Cronin's best seller, gracefully illustrates the journal of a Catholic priest, a Scot of humble birth, who spent many of his full and active years in stormy, nineteenth century China, and through his fearlessness, strength of character and broad tolerance finally earned the love and respect of all classes and creeds.

The story, which, incidentally, teaches tolerance towards those of every denomination and wisely avoids cheap colouring matter and cliches, furnishes Gregory Peck, a comparative newcomer, with a heaven-sent rôle, and he makes a magnificent job of it. His fine performance, together with sympathetic and showmanlike direction and good stagecraft, results in a film that transcends all religious barriers and is certain to make a profound and profitable impression at the general box-office. Outstanding general booking.

Story.—Francis Chisholm, small son of a fisherman, lives with his parents at Tweedside. His father is a Catholic and his mother a Protestant, and one stormy night his father is brutally attacked by anti-Papists. His mother tries to save his father, but both stumble into the raging river and are drowned. Francis's Aunt Polly, also a Catholic, wants Francis to become a priest, and eventually he and Angus Mealy, another local boy, arrive at Holywell College. Francis is deeply in love with Nora, a childhood companion, but when he later learns from Willie Tulloch, a genial atheist, that Nora has betrayed his trust, he finds solace in the cloth. He is a failure in his first two curacies, but Bishop Hamish MacNabb, his mentor, gives him fresh heart and he undertakes misionary work in China. He finds the road rough at first, but saves the life of a Mandarin's son, and the grateful father builds him an up-to-date mission. His tolerance and generous outlook antagonises Mother Maria-Veronica, the Superior, and to add to his troubles the mission is destroyed during a skirmish between Imperial and Democratic forces. Willie Tulloch, now a doctor, is Francis's visitor at the time and is killed. Francis, true to his ideals, helps the democrats. At this juncture Mother Maria-Veronica realises Francis's true worth, and their antagonism ends. A decade or so passes and Francis, now an old man, accepts a living in his native Scottish village, and his own story, read by Monsignor Sleeth, his superior, earns him the right to end his days in harness and in peace.

Acting.—Gregory Peck, as Francis, contributes a magnificent performance. He has looks, character, acting ability, a clear delivery, sensibility and admirably suggests a true disciple of the Christian faith. Thomas Mitchell is effective in contrast as Willie Tulloch, the amiable atheist, Rosa Stradner acts with power and feeling as Mother Maria-Veronica, Vincent Price is responsible for a clever cameo as the unctious, fawning and ambitious Angus, and Cedric Hardwicke reads the story clearly and sympathetically as Monsignor Sleeth. Edmund Gwenn and James Gleason also deserve mention.

Production.—The tale, which, apparently, is meant to guide those who are puzzled by the number of Christian creeds, is not hurriedly told, but, nevertheless, it steadily builds up drama and strong human interest through its brilliantly and sympathetically drawn leading character. It also keeps a tight hold on its many story threads. A number of the people introduced into the Scottish village

Continued on page 31

have announced our plans for a long-term production programme of important British films. The first of these pictures to be released is "Perfect Strangers", starring Robert Donat with Deborah Kerr. Since the announcement was made our producers and writers have prepared and completed screenplays which are now ready for production. We have also acquired new studios at Elstree, the most modern in the United Kingdom, and intend equipping them so that they will be the most up-to-date in the world. Immediately these studios are released from their wartime occupation and as soon as the equipment is available, we will embark on our production programme at an annual expenditure of several millions of pounds, giving employment to thousands. As these pictures are assured of world-wide distribution they will make a great contribution to the essential post-war export trade of Great Britain.

★

①

IAN DALRYMPLE

will produce

by

G. B. STERN

screenplay by

G. B. STERN and IAN DALRYMPLE

AND

②

by

PAUL TABORI

screenplay by

R. C. SHERRIFF

★

PLE

③

★

CAROL REED

will produce and direct

NEVIL SHUTE'S

④

★

R. C. SHERRIFF

will produce

VALENTINE WILLIAMS'

screenplay of

RUDYARD KIPLING'S

★

★

⑤ EDWARD BLACK

will produce the screenplay by

ARTHUR WIMPERIS *and* J. B. WILLIAMS

of

CHARLES DICKENS'

AND

LAJOS BIRO'S

⑥ *screenplay of*

ARNOLD BENNETT'S

★

VIVIEN LEIGH

will star in

WOLFGANG WILHELM'S

screenplay of

By ENID BAGNOLD

★

LAJOS BIRO

has completed the script

for

TOLSTOI'S

★

★

⑨ PAT KIRKWOOD ⑪

will star in

A BRITISH MUSICAL

from the play by

Eric MASCHWITZ, Lauri WYLIE and Naomi JACOB

★

⑩ ANTHONY GIBBS'

screenplay of

A. E. W. MASON'S

⑫

(11)

★

JOHN BROPHY'S

screenplay by

ANTHONY GIBBS

★

(12)

MAURICE COLLIS'

original story for the screen

★

★

(13)

H. E. BATES'

screenplay of

by

ROBERT LOUIS STEVENSON and LLOYD OSBOURNE

★

(14)

The Regency Romance

by

GEORGETTE HEYER

★

WRITERS

ENID BAGNOLD

NIGEL BALCHIN

H. E. BATES

LAJOS BIRO

JOHN BROPHY

JAMES BRIDIE

CLEMENCE DANE

ANTHONY GIBBS

ROBERT GRAVES

GRAHAM GREENE

ROBERT HENRIQUES

JAMES HILTON

GEOFFREY HOUSEHOLD

GERALD KERSH

ARTHUR KOESTLER

RICHARD LLEWELLYN

ERIC LINKLATER

ERIC MASCHWITZ

NEVIL SHUTE

R. C. SHERRIFF

G. B. STERN

PAUL TABORI

EVELYN WAUGH

ARTHUR WIMPERIS

WOLFGANG WILHELM

VALENTINE WILLIAMS

J. B. WILLIAMS

★

★

VIVIEN LEIGH

DEBORAH KERR

PAT KIRKWOOD

GLYNIS JOHNS

HUGH WILLIAMS

JAMES DONALD

ANTHONY BUSHELL

★

ALEXANDER KORDA

IAN DALRYMPLE

CAROL REED

EDWARD BLACK

R. C. SHERRIFF

DAVID MacDONALD

PAT JACKSON

HUGH STEWART

GEORGES PERINAL

FREDERICK YOUNG

★

Continued from page 20

Reviews for Showmen

openings, follow the hero to China and, during the civil war and other exciting sequences, help to underline the message contained in its stormy by-play and action. The picture clearly lights the way for those in doubt, and, at the same time, promotes amusing, exciting, tender and stalwart dramatic entertainment. It is a tremendous woman's film. And incidentally, Gregory Peck is destined to become a big box-office buy.

Points of Appeal.—Virile, moving and purposeful story, magnificent performance by Gregory Peck, fine support, good dialogue, impressive spectacle, irresistible human angle, graceful climax and box-office title, author and star values.

Man from Music Mountain

British Lion - Republic. American (U). Directed by Joseph Kane. Featuring Roy Rogers, Ruth Terry and Paul Kelly. 6,390 feet. Release not fixed.

ROUSING horse opera, swiftly played against picturesque scenery and neatly embellished with tuneful music and song, describing how a popular Western radio star settles a long-standing feud between sheep and cattle farmers. The robust tale, vigorously enacted by an experienced and versatile cast, interleaves wholesome rough-stuff with clean comedy and spirited romance and leaves the rest to Roy Rogers. Nor does the star let down either his team or the show. Very good proprietary "musical outdoors."

Story.—Victor Marsh, unscrupulous head of the County Cattlemen's Association, is out to clear the sheep farmers from the district. Slade, treacherous foreman of a sheep ranch owned by pretty and wilful Laramie Winters, and Barker, a gangster, secretly work for Marsh and do their best to stir up trouble. Roy Rogers, a radio star, learns of the situation while on a broadcasting tour and decides to help Laramie. Marsh and his evil companions draw first blood, but Roy and his pals, the Sons of the Pioneers, win the last round.

Acting.—Roy Rogers sings well and fights and rides hard, Ruth Terry is an attractive Laramie, Paul Kelly, Hal Taliaferro and Jay Novello leave nothing to chance as villains Marsh, Slade and Barker, and Ann Gillis and Pat Brady register in comedy supporting rôles.

Production.—The two previous Roy Rogers could boast of a more imposing string of guest artistes but otherwise this effort is well up to standard. It moves fast, has the Songs of the Pioneers to support the star vocally, never misses a chance for a hearty scrap nor neglects romance. With heart interest in plenty and, above all, beautiful scenery, it is refreshing outdoor fare for young and old alike.

Points of Appeal.—Straightforward plot, snappy action, versatile performance by Roy Rogers, good tunes, versatile supporting cast, agreeable romantic interest, particularly good scenery and obvious star values.

My Buddy

British Lion - Republic. American (A). Directed by Steven Sekely. Featuring Donald Barry, Ruth Terry and Alexander Granach. 6,268 feet. Release not fixed.

HARD-BOILED American gangster melodrama tracing the ugly fate of an embittered ex-Serviceman of the last war. The tale, which puts the onus of the unhappy hero's excursion into crime upon an ungrateful, ill-administered country, is a little too contrived to make first-class propaganda, but although hardly impressive as "horrible example," its surface action is nevertheless sufficiently exciting to keep the ninepennies on the *qui vive*. Acting and atmosphere are definitely good. Reliable and timely "programmer," particularly for industrial halls.

Story.—Eddie Ballinger, a last-war veteran, returns home from the front line eager to start life anew. He promises his mother everything she wants and tells Lucy Manners, his fiancée, to name the day, but his hopes and plans are soon dashed once he starts looking for work. There is none to be had. He consults Father Donnelly, the local priest, but all he can offer is spiritual guidance. It is not enough and the now-desperate Eddie becomes the tool of Tim Oberta, a ruthless bootlegger. He is soon double-crossed and gets five years. While in the Big House he forms his own gang and, on his release, makes war on Oberta and his mob. He liquidates Oberta, but is later betrayed by Lola, a dancer, and himself comes to a violent end. Father Donnelly relates the story to a post-war planning committee in the hope that the heroes of this war will get a better break on their return to Civvy Street.

Acting.—Donald Barry gives a sound performance and meets all emotional demands as Eddie. Lynne Roberts and Ruth Terry score in contrast as Lucy and Lola, and Alexander Granach is a tower of strength as Oberta.

Production.—The story is unlikely to act as much as a prod to post-war planners, it's too stereotyped, but all the same it's not bad "crime does not pay." The hero's violent departure from the "straight and narrow" is partly excused in the initial reels, thereby promoting considerable human interest, while the vigorous gun-play at the finish effectively underlines its stern moral. By and large, reliable mass entertainment, but why such a colourless and puny title for unadulterated Lyceum?

Points of Appeal.—Timely and vigorous plot, human angle, vital characterisation, realistic atmosphere and popular cast.

The Singing Sheriff

General F.D. - Universal. American (U). Directed by Leslie Goodwins. Featuring Bob Crosby, Fay McKenzie Knight and Fuzzy Knight. 5,631 feet. Release not fixed.

COLOURLESS Western musical covering the adventures and misadventures of a cabaret artiste, billed as a singing cowboy, who poses as the real thing without, of course, anticipating any hectic complications, to help a sick friend. The opening is bright, but promise is not fulfilled and, shortly after the first reel is unspooled, it falls back on threadbare gags and situations for its laughs. Its score is miserably few. Its tunes are not so hot either. Moderate second.

Story.—Seth Masters, forthright sheriff of Elbow Bend, a tough Western town, is shot while questioning Squint, the district's biggest trouble-maker. Thinking he is dying, Masters sends for his son, Rocky, assistant to Bob Richards, a cabaret singer, who does his stuff in cowboy garb. Just after receiving the wire, Rocky is taken suddenly ill, and, rather than his father should be let down, he persuades Bob to impersonate him. Bob is given a warm welcome by the law-abiding section of the community and is delighted to find he has an attractive "sister," Caroline. He is less pleased to learn that Martin Vance, Squint's lawyer, is courting Caroline, but with luck on his side when he is inevitably elected sheriff, he eventually puts Vance and Squint where they belong, and, believe it or not, wins Caroline. By this time both Masters and Rocky are restored to health.

Acting.—Bob Crosby does his best as Bob, but he is not much of a singer or actor. Fay McKenzie is more effective as Caroline, but Robert Armstrong as Vance, and Joe Sawyer as Squint are about the most outstanding.

Production.—The satirical note is lightly and confidently struck at the start, but before very long the film is off key. The last half too closely resembles straight Western to be really funny, but not closely enough to carry compensating thrills. The best things about it are its convenient footage and "U" certificate. The former is definitely a rarity these days.

Points of Appeal.—Handy footage, popular cast, and "U" certificate.

SAVE
YOUR
WASTE
PAPER

None But the Lonely Heart

RKO-Radio. American (A). Directed by Clifford Odets. Featuring Cary Grant, Ethel Barrymore and Barry Fitzgerald. 10,100 feet. Release not fixed.

SOMBRE "under-dog" melodrama with gangster trimmings, adapted with more pains than imagination from Richard ("How Green Was My Valley") Llewellyn's best-seller of pre-war London's East End, telling, as far as we could gather, of a young man's impatient groping for a worth-while way of life. There are a few moving touches of irony and a breathtaking thrill towards the finish, but otherwise story point and purpose are completely concealed by dreary, slow-moving, "seamy side" kaleidoscope. Few, we fear, will relish the melancholy mud-lark. Booking solely on title, star and author values.

Story.—Ernie, restless son of Mrs. Mott, owner of an East End furniture shop and widow of a last-war casualty, cannot settle down. Aggie, a pretty and sympathetic 'cellist, loves Ernie and he likes her, but he shies at matrimony. While roaming the streets with Nipper, his bulldog, he calls in at an amusement centre, and Ada, an attractive cashier, takes his eye. He dates her up, but makes no promises. Later, he discovers through the local pawnbroker that his mother is slowly dying of cancer. The shock sobers him and he becomes his mother's right-hand man. He continues to walk out with Ada, but receives another shock on learning that she has a baby and is the divorced wife of Jim Mordinoy, a local gangster. Mrs. Mott wants to do more for Ernie and foolishly becomes a receiver and makes her boy a gift of a stolen cigarette-case. Meanwhile, Ernie, anxious to be of greater assistance to his mother, joins Mordinoy's gang. Mordinoy is jealous of Ernie's interest in Ada, and to avoid further trouble Ada returns to her former husband. At this juncture, Ernie starts out on "business" in a stolen car and is chased by the police. There is a terrific crash and he is taken to headquarters. His cigarette-case incriminates his mother and she is arrested and dies in prison. He then apparently sees life in a new light and makes a bee-line for Aggie.

Acting.—Ethel Barrymore gives an impressive study as Mrs. Mott. George Colouris is very good as the evil Mordinoy, and Barry Fitzgerald makes his presence felt in a small character rôle, but Cary Grant fails, through no fault of his own, adequately to illustrate Ernie's mental make-up. The rôle is an impossible one. Jane Wyatt is Aggie and June Duprez is Ada, but neither need be considered for the Academy Award.

Production.—Here we have a romantic melodrama that is not content with meeting trouble half-way. It looks on the gloomy side of life at the start and never for a moment lifts its gaze from mud to stars. Its drab, depressing outlook could be excused if some point or moral emerged from its squalor and evil, or if, by the finish, it found a remedy for the economic and sociological shortcomings it so rudely reveals, but all that we could get out of it was aimless muck-raking. It will take all its spectacular last-minute thrills to get it over, believe us!

Points of Appeal.—Star, title and author.

Reviews are continued on page 32

Reissues of the Week

One of Our Aircraft is Missing

Anglo-American. British (U). Directed by Michael Powell and Emeric Pressburger. Featuring Godfrey Tearle, Eric Portman and Googie Withers. 9,554 feet. Release not fixed.

EPIC melodrama of the R.A.F., describing the daring and dashing exploits of the captain and crew, fellows drawn from all walks of life, of a British bomber brought down over Holland while returning from a raid on Stuttgart.

Originally reviewed in the KINE. issue of March 26, 1942, its heroic tale, a tribute both to the courage of the Dutch and the team spirit of the R.A.F., is as topical and thrilling to-day as on its initial release. Its title and star values are untarnished, too. Equally important, its quota ticket is still valid. Outstanding revival.

Love on the Dole

Anglo-American. British (A). Directed by John Baxter. Featuring Deborah Kerr, Clifford Evans and Geoffrey Hibbert. 8,843 feet. Release not fixed.

CHALLENGING British sociological melodrama, brilliantly adapted from Walter Greenwood's famous novel and Ronald Gow's successful stage play, depicting life in a drab, slump-stricken English pre-war industrial town.

It was highly praised when first reviewed in the KINE. issue of April 10, 1941, and a second look confirms our enthusiastic first impression. True, it leans slightly to the Left, but all the same much human drama emerges from its ugly atmosphere and stern propaganda. It's box-office all right. Moreover, it doesn't date and neither have its quota credentials expired. Very good reissue.

The Common Touch

Anglo-American. British (U). Directed by John Baxter. Featuring Greta Gynt, Geoffrey Hibbert and Harry Welchman. 9,100 feet. Release not fixed.

WARM, human, ingratiating and captivating social comedy drama, appropriately embellished with music and song. The tale, which covers the exploits of an engaging, good-hearted and human public schoolboy who inherits vast property on the death of his father and determines to see for himself how the other half lives, cross-sections London's high and low life effectively and neatly underlines its shrewd observations with good music, songs and cabaret.

First reviewed in the KINE. issue of September 25, 1941, it is a first-class revival on its cast—Mark Hambourg, Carroll Gibbons, Sandy McPherson and Scott Sanders also figure in the list—alone. Capital popular reissue and feature quota at that.

Riding High

Renown. British (U). Directed by David MacDonald. Featuring Claude Dampier, Helen Haye and Kathleen Gibson. 6,195 feet. Release not fixed.

COSTUME comedy with fancy dress as its biggest aids to laughs. Claude Dampier is always an attraction whether on radio, stage or screen, and his name should be sufficient to draw the crowd. An extremely exciting and very hilarious cycle race in the earliest days of the bicycle is the highlight and still remains as funny after five years as when this was first put out.

Taking it all in all, we should say this still remains "Novel light booking for the masses," as we said in our issue of July 13, 1939.

The Original Old Mother Riley

Sherwood Films. British (U) Directed by Oswald Mitchell. Featuring Lucan and McShane. Running time, 67 minutes. Release not fixed.

HEARTY comedy reissue that should have a popular appeal to both young and old alike in the industrial regions. Of the supporting players, Barbara Everest gives the most outstanding performance. This film was first reviewed in KINE., August 19, 1937.

High Command

Renown. British (A). Directed by Thorold Dickinson. Featuring James Mason, Lionel Atwill and Lucie Mannheim. 6,001 feet. Release not fixed.

ALTHOUGH Lionel Atwill is really the star of this fairly unpretentious British reissue, James Mason having grown in popular favour since this was first put out in 1937, is obviously the name to star in your bills. It is a regimental melodrama with quite a good story, and when KINE. reviewed it in their issue of March 25, 1937, it gave it as "Sound popular booking."

We would not go so far as to say it was still as safe a bet, but it is still a popular booking, and if exhibitors plug James Mason and the fact that the acting is good, it should go well with most types of audiences. Renown has been wise enough to cut some 2,000 feet and this makes the film a much easier length to fit programmes.

Bob's Your Uncle

Sherwood Films. British (U). Directed by Oswald Mitchell. Featuring Albert Modley, Jean Colin and George Bolton. 6,176 feet. Release not fixed.

A SLIGHT but nevertheless lively comedy extravaganza. The story mainly concerns the local porter and Home Guard recruit who has a successful romance with the pretty daughter of the C.O. There are some intermittent songs with a patriotic vaudeville finale. A fair light booking for the industrial masses, this reissue was reviewed in full in KINE., November 27, 1941.

SHORTS REVIEWED

KINOGRAPH FILMS

FIGHTING PILGRIMS. British (U). Produced by Derrick de Marney. Commentary spoken by Laurence Olivier. 820 feet. Release not fixed.—This is the story of the famous Polish "Carpathian" Division who fought so gallantly with the 8th Army. An excellent commentary is spoken by Laurence Olivier, and the incidental music composed by Kondracki. An excellent filler for every type of audience.

UNITED ARTISTS

RUSSIA'S FOREIGN POLICY. Canadian (U). 1,918 feet. Release date not fixed.—In 20 minutes John Grierson, with the aid of documentaries and excerpts from Russian films, takes us into Russia and gives us a picture of the measures that the country took to recover from the disaster of the war of 1914 and built up a defence for the war that was to come in 1940. It is a very simple exposition of Russian policy and one that will be understood and appreciated by all who have experienced the onslaughts of the "Master Race" as typified first by the Kaiser and later by Hitler. It shows vividly the will of the country to make itself into a self-contained peace-loving nation. It is certainly impressive and interesting and should prove a very welcome short item in any programme.

SUB-STANDARD APPOINT A NEW COMMITTEE.

That the sub-standard field of production and exhibition was in need of a very careful detailed study was the view expressed by F. A. Hoare, of the Film Producers' Guild, when he took the chair at a meeting of the Sub-Standard Cinematograph Association at the Holborn Restaurant on Tuesday.

To make a survey of the position and to co-ordinate the activities of other organisations which had interests in sub-standard, the meeting appointed a committee and elected Mr. Hoare as its chairman.

Following the meeting, which was attended by representatives of the production, laboratory, equipment manufacture, mobile and exhibitor interests, Mr. Hoare told the KINE. that the committee might reconstitute the association, or form a separate organisation.

All sub-standard interests are represented on the committee, he said, including delegates of the Laboratory Association and Association of Short Film Producers, and no action will be taken without co-ordination with existing organisations.

PENNY-A-WEEKERS

Mrs. Churchill's Thanks

The following letter from Mrs. Churchill has been received by the Red Cross Penny-a-Week Fund:—

"During the last two years the Red Cross 'Aid to Russia' Fund which bears my name has derived a large part of its income from contributions made to the Red Cross Penny-a-Week Fund. At the end of 1944 my fund will have received no less than £2,900,000 in this way.

"That money, and much more besides, has been spent on providing vast quantities of medical and other supplies for the Red Army and for the suffering Russian people, and no words of mine can convey their immense gratitude for what has been done. Nevertheless, I myself offer to all contributors to the Red Cross Penny-a-Week Fund, and to all those who have worked for it, my true and grateful thanks for the magnificent support which I have received. Without their help my task would have been immeasurably harder, and the splendid results which we know have been achieved might well have been delayed when the need was most urgent."

BRITAIN'S LARGEST CIRCUIT

The Royal Navy

Tribute to the fine work of the Royal Naval Film Corporation was paid by members of the Trade on Tuesday at a luncheon given by the K.R.S. The Duchess of Kent and A. V. Alexander, First Lord of the Admiralty, were among the guests.

R. P. Baker, the President of the K.R.S., observed that the corporation had built up the largest circuit of all time.

Reference was made to the work of Lord Louis Mountbatten, to whose personal interest the building up of the efficient organisation was largely due. He also mentioned the good work, which had been reiterated almost to monotony, of Arthur Jarratt, for whose services he thought they should express thanks to the two corporations represented by Mr. Rank and Sir Philip Warter.

Regret was expressed at the resignation of Capt. C. S. B. Swinley, who for the past two years had been the chairman of the corporation.

Sam Eckman recalled that it was seven years since he and D. E. Griffiths met Lord Louis to discuss the formation of what had since become a huge floating aircrew circuit larger than that controlled by Mr. Rank or Sir Philip Warter.

There had always been perfect amity between the renters and corporation, due mainly to the recognition by the R.N.F.C. of the commercial interests represented by the Society and by the letters, full recognition of which were owed to our sailors.

A. V. Alexander, First Lord of the Admiralty, responded with a humorous and appreciative speech. He mentioned that the corporation now served 1,040 stations with standard and sub-standard subjects.

Capt. G. R. Barrow read a signal from Lord Louis, who paid a tribute to the work of the corporation, and Capt. Swinley also spoke.

The ceremony of presenting the Freedom of the Borough of Deal to the Royal Marines was held at the Odeon Kinema.

The Ladies' Auxiliary League of the Dover Licensed Trade will give a free kinema entertainment at the Granada and Plaza kinemas on March 3 to children between the ages of 9 and 14 who stayed in the town throughout the shelling.

Continued from page 3

INDUSTRY'S POST-WAR RESPONSIBILITIES

and he could see a great future in 16-mm. educational production for school and society use.

Films, he said, could be used to re-educate the horrible minds of the Nazis from 6-36 years old. We should play our part as an Industry, which had become much more than just Nickleodeons.

Mexican Studio

Describing a new studio which RKO is building together with Mexican interests near Mexico City, Mr. Reisman said that it would be the best-equipped in the Western hemisphere. It would possess 14 stages and would be completed this year. The studio will be let on rental terms to Mexican producers.

Post-War Business

Referring to the cut in raw stock, Mr Reisman thought that his own company's output would be reduced by 10 to 15 per cent. Both in England and America the money-spending public had lengthened runs of big pictures, many of which would play for eight or nine weeks, having to be removed at their peak to make way for other productions. Most Hollywood companies were aiming only for "big" pictures. Trade was good, but after the war the public would again have their cars and would probably seek for outdoor evening pleasures.

The RKO sales convention had been very successful, and Mr. Reisman was pleased to hear before he left New York that the International Pictures contract with RKO for distribution had been renewed.

Continued from page 3

New High Grosses by British Films

in respect of the recently released "2,000 Women," "Happy Breed," "Love Story," "Bell Bottom George." Judging from early receipts, "Waterloo Road" bids fair to rival "Fanny by Gaslight." "*Madonna of the Seven Moons*" *is understood to have crashed all records: indeed, in the London area, figures to hand are greater than those for any picture released since* 1938.

The country-wide success of this offering is indicated by its performance at Torquay, where it smashed all figures for the past 33 years!

Even the medium-cost pictures are proving no less successful. F. W. Baker tells the KINE. that his "song cycle" films book to 100 per cent. of the available dates.

Other very successful propositions have been "I'll Walk Beside You," "Candlelight in Algeria," while the Crown Films Unit feature "Western Approaches" is reported to have swept the board wherever it has been shown.

Michael Balcon speaks of the wide provincial success of "Champagne Charlie," and Willie Moffatt has had many importunities for the booking of the first high-cost Associated British feature, "Man from Morocco." The list might be extended almost indefinitely. "Hotel Reserve," "Way Ahead," even reissues such as "Pygmalion" are fulfilling more than their quota obligations by piling up useful sums at the box-office.

Notts C.C. Licensing Committee has transferred the licence of the Palace Theatre, Appleton Gate, Newark, from H. W. Silvey to Thomas Hollingworth.

Carol Raye, British National's star, and F/O Harry Alan Towers at a recent S.E.A.C. broadcast at stage door canteen.

Obituary

A. H. Shapeero Dies

The death of A. Harry Shapeero, of Hall Gardens, Bramcote, Notts, occurred suddenly on Wednesday of last week.

Mr. Shapeero, who was 40, was at his office in Nottingham on Wednesday morning, and though he underwent an operation for appendicitis some two years ago, and had been ailing periodically ever since with rheumatism and pains in his chest, the suddenness of his death has come as a great shock to his friends.

He assisted his father in the running of the Record Cinema Circuit, which controlled about 25 kinemas in Nottingham, Loughborough, Beeston and other towns. His father sold the whole circuit—with the exception of one or two kinemas—in 1928, and Mr. Shapeero then joined G.-B.

In 1930 he returned to Nottingham to carry on his father's business. He built the Cavendish Cinema, Derby, and the Cavendish, Nottingham.

There was a large attendance of people connected with the kinema Industry, local government and business houses at his funeral in the Jewish Cemetery, Wilford Hill, last Friday.

Representing the Notts and Derby branch of the Cinematograph Exhibitors' Association were J. Langham Brown, Long Eaton (chairman), Sqdn.-Ldr. J. Drew (treasurer), Messrs. F. A. Prior (acting secretary), J. Pollard (Mansfield), H. Elton, J. Harmston, R. L. Kemp, S. Graham and R. Black.

Other kinema representatives included Messrs. L. Fife (20th Century-Fox), H. S. Bays (Columbia Picture Corporation), D. Jones (Pathé Pictorial), J. Cohen (United Artists), E. Durand (Butcher's Film Service), M. Friedman and D. Carr (Eagle-Lion Films), S. Green (Ealing Distribution, Ltd.), F. R. Gill (Famous Films, Ltd.), H. H. Supper (Exclusive Films), A. H. King (Midland Empires, Ltd.), Brian Ludlow (managing director, Globe Picture House), L. C. Beale (manager, Cavendish Cinema), E. C. Green (manager, Palladium, Beeston), H. Johnson (manager, Astoria Cinema), and W. C. Worthington (Cavendish Cinema).

Bed Endowed

As a result of Sunday concerts held in his kinemas at Coalville, Leicester, C. K. Deeming, managing director of the Coalville kinemas, has sent a cheque completing his total of £1,000 to the Leicester Royal Infirmary to endow a bed.

From Our Letter Bag

"TOO MUCH REVIEWS"—Says Critics' Critic

The Editor,

I LIKE film critics! I have been told it is good journalese to start with the sensational, so, piling sensation on sensation, I'll go still further and say probably two of the nicest people among the critics are those dreaded ladies, Caroline Lejeune and Dilys Powell.

In the past, believe it or not, I have often been in trouble, because of an unfortunate capacity for seeing the critics' viewpoint, but even with all my abounding love for them, I sometimes find it difficult to scrape up a case in their defence.

Convicted of Murder

When a man is convicted of murder he still has the right to appeal, but when a man is convicted of trying to provide a war-weary public with a couple of hours' relaxation the critics' verdict is final. No contradiction, not even a half-hearted retraction about it being a "surprise hit."

Consider my particular grouse, the martyrdom of "Twilight Hour." Last week this subject was released in London, and according to managers' reports on the A.B.C. circuit, it has been an outstanding success—yet seldom has a picture had such a beating-up at the hands of the critics.

Early One Morning

Of course, a cold empty theatre at 10.30 in the morning is a very different place from the same theatre, well heated and well seated, the same night. The former doesn't exactly put the critic in a very receptive mood. Still, other films are shown under similar circumstances so we cannot complain of that. In the case of "Twilight Hour," however, a few of the wits among the critics started guying it almost from the beginning. At the public screening such interruptions would not be tolerated.

After the screening one of the older and more experienced critics, listening to the quips and jests of some of the younger and less responsible ones, said, "Maybe I'm getting old and maybe I'm out of date, but I'm not ashamed to say," pointing to his body, "that it got me here." This might, of course, have meant that it gave him a pain in the tummy, but I don't think so.

FLIPPANCY IN REVIEWS

He Was Puzzled

One of the best-known and widest-read of the pre-war critics, recently back from service overseas, told me when he reads certain reports, hoping to get a pointer about the best films to see, he is just at a loss. "How much more baffling," he said, "for the man in the street with 3s. 6d. to spend."

Perhaps the chief trouble is an influx of newcomers all attempting to be Caroline Lejeunes, but lacking her experience and wit and forgetting that while she writes for a small and exclusive public they are writing for the very masses who love hokum and who want "Twilight Hour" and Betty Grable.

It's What They Want

So long as the public demand hokum we have to give it to them, otherwise there would be no film business and no film critics. How many hokum pictures do you imagine RKO-Radio had to turn out before they could afford the luxury of a gamble on a masterpiece like "Citizen Kane," and how many "Mother Rileys" did British National turn out before attempting "Love On the Dole," "Gaslight" and "Pimpernel Smith."

The success of "Twilight Hour" points to one thing, of which the critics should beware—*that the public is relying less and less on their judgment.*

I am sure the recent Trade attacks on the critics are aimed not at the old-established ones, but at a few irresponsible newcomers. The reputable critics are members of a highly esteemed body called the Critics' Circle. Surely the Circle could take some disciplinary action against those few who, by their flippancies and shirking of the responsibilities of true criticism bring disrepute on critics as a whole.

Yours faithfully,
J. HUTCHISON, Publicity Director, British National Pictures.

A. S. Albin's Grandson Airman's D.F.C.

Squadron-Leader George Reginald M'Queen, R.A.F.V.R., a grandson of A. S. Albin, managing director of the Edinburgh Embassy, and chairman for over 21 years of the Edinburgh C.E.A., has been awarded the D.F.C. for service as a Pathfinder in 70 operational flights over Germany, including the first raid over Berlin.

Clones (Eire) kinema is closed during Lent along with local dance halls

Continued from page 3

Urgent Need of Studio Equipment

be imported; but here licences from the Board of Trade become essential, and because of the dollar exchange situation the Treasury is anxious not to permit any transaction which involves dollar payments.

The British prdoucers way of meeting the difficulty is to propose the formation of small sub-committees of experts on each subject: cameramen, sound engineers, lighting "gaffers," and editors and cutters and laboratory heads. These sub-committees will go into various technical matters, and consider the views of the men who have to handle the equipment regarding what—if any—are the shortcomings of British apparatus, and how they can be altered to meet practical needs.

Meetings with manufacturing firms will also be arranged to endeavour to provide what is needed.

Studio needs fall into three main categories: (1) Material urgently needed to equip studios at present denuded of all kinds of equipment. Producers cannot wait for months for rehabilitation of studios due to de-requisitioning; (2) supplies needed for renewal within the next 12 months or two years; (3) long-term supplies to meet the needs of replenishing equipment as it suffers from wear and tear.

The British Film Producers' Association has a small committee continually meeting the Board of Trade and making suggestions for the solution of these problems, and British manufacturers are ready with new designs and working types of various apparatus upon which they will be ready to work at the word "Go."

Civic Storm in Belfast

G. L. Birch to be Prosecuted

THE proposed action against G. L. Birch, owner of the Royal Hippodrome, Belfast, for running a Sunday charity show for which the theatre is not licensed, has created a civic crisis. The Police Committee has given instructions that he is to be prosecuted for having run a Sunday show for the Belfast Railway Disaster Relief Fund without getting the permission of the committee. The instructions, however, have to come before the full corporation in March for approval.

Halls, not kinemas, and some six night clubs, which have no Sunday licences, were also open on the same day but for the present are not to be prosecuted. They have merely been warned that if they open again then proceedings will be taken against them. Some of them have decided to heed the warning for a time while others are to ignore it.

The public feels that it is not fair to take action against the kinema and let others go scot free. On the other hand, the halls which have been warned point out that they have been allowed to open for years and no objection has been taken. They have decided to apply to the Police Committee for Sunday licences under the Northern Ireland Local Government Act of 1934. If they are refused they can appeal to the Recorder, and if needs be they can go to even higher courts.

Here again the public argue that if these halls are granted licences kinemas should have them if they so desire.

Stross to Open Another

Raymond Stross is shortly to open his new kinema at Carrickfergus. He has acquired a hall which will seat up to 1,000 people and has been used until recently by the Forces and Home Guard. There is ample provision for stage shows and in addition there will probably be a ballroom and café.

Mr. Stross is getting busy on his various other sites in different parts of Northern Ireland, including Lisburn and Finaghy. Both these halls will be called Waldorf, and will have cafés and ballrooms. More Stross Group notice-boards for new halls are going to be placed in position on a number of more sites within the next few weeks.

Irish Theatres Expand

Irish Theatres, Ltd., at the head of which are J. Y. Moore and Derek Finney, will in the near future make an important announcement regarding future building developments. They have recently had plans passed for new halls at Lisburn and Finaghy, and are to build in several more places in Belfast and other parts of Ulster.

Patron Complains

The management of the Regal, Enniskillen, is to be asked by the local Council why admission was refused to a patron.

The Mayor and Mayoress of Salisbury were present at the first performance of a new Gaumont-British Junior Club at the Gaumont, Salisbury. Two comedians from the Garrison Theatre pantomime company led community singing. Capacity membership had been enrolled.

Gypsy Rose Lee, co-starring with Randolph Scott, Dinah Shore and Bob Burns, in BELLE OF THE YUKON. International Production—RKO-Radio Release

Juvenile Films

Combairie Na n-og, an organisation formed in Eire to select suitable films for the juvenile mind, has started to run special shows in areas outside Dublin.

Norman Barfield, manager of Paramount in Eire, has been elected chairman of the Irish Kinematograph Renters' Advisory Committee for the ensuing year.

Provision is to be made in Edenderry's new Town Hall (Eire) for a kinema, which will be leased out by the local Council.

VENTILATION IN EIRE HALLS

KILDARE (Eire) County Council is likely to make changes in the licensing conditions.

The Council asked its solicitor whether it could do anything to prevent overcrowding of kinemas.

He replied that while no provision was made for this in the Cinematograph Act, there were a number of cases on record in England where action had been taken to limit the number of people attending in proportion to the ventilation. He felt that this would be a reasonable condition, but he thought that they should have counsel's opinion on the matter.

It was agreed to do this.

More Trouble at Bray

Bray (Eire) Council have decided to ask the Eire Government for a sworn inquiry into local government in Bray. They are asking for the inquiry to cover a whole lot of matters, and they include some of interest to the kinema Trade, such as the administration of the Cinematograph Act of 1909 and the issue of a licence to the Royal Cinema at Bray.

Eire Kinema Fire

As a result of fire destroying apparatus in the operating-box and films, the Electric at Portlaoighise will be closed for some time.

Strokestown Hall, Strokestown (Eire), which is used as a kinema and dance hall, is being offered for sale by private treaty.

Dromcollogher Parochial Hall Committee have gone into partnership with the lessee of Dromcollogher Cinema (Eire). The hall was opened in September last.

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PUTTING STARS ON THE MAP

Publicity for Personalities—Pictures Do It Best

By P. L. MANNOCK

IT will be interesting to see how feasible and effective will be J. Arthur Rank's plans for publicising his British screen stars. On the face of it, the principle of it is unanswerable. The public, for the past quarter of a century has in the main, attached more importance to the stars than to the titles of pictures, for very obvious reasons. Screen personalities, once they are known, convey something definite; most names of stories convey little or nothing, and, indeed, are frequently misleading; and it cannot even now be said that the public is much influenced by the name of a producing company.

This business of stars, though open to abuse, has a logic of its own. The screen is the most potent form of exploiting personality yet devised. Screen stars and plots are of all degrees of merit: the average plot is not exceptionally striking; but any film personality, to succeed at all, must be a striking one. It did not take the early pioneers of movies long to establish a goodwill in star names, and to bring into being a system of making certain human beings better known all over the world than any group of people ever had before.

* * *

As a result, the creation and exploitation of stars became a science—practised with all the ballyhoo and off-screen intimacies that screen-struck fans were hypnotised into demanding. America perfected it—indeed, has always led the way in it, while British films in the old silent days did little or nothing except for handfuls of contract players attached to the studios of Hepworth and Broadwest, and the solitary one-star example of Betty Balfour.

Star publicity is normally and properly the business of the firm to whom the artiste is under contract. As it is not much use advertising anything that cannot be obtained and sampled, the public must be able to see publicised stars in films at more or less regular intervals, otherwise such publicity is wasteful and pointless. Far too much of this waste has happened in British films in the past. The history of British pictures since 1927 includes many examples of stars under contract to studios, but far too seldom utilised in the studio. Stars have fretted in idleness for months, been farmed out elsewhere at a profit, used in minor rôles and often miscast. Publicity departments have often sweated to keep alive the names of players who do anything except appear in pictures

* * *

PUBLICISING British stars with any effect is only possible when a steady succession of stars' pictures is planned and carried out over a period of many months. The volume of our output has always made this difficult compared with the opportunity and scope of Californian programmes. Even to-day, what are the set ups?

Obviously, Mr. Rank's plans are primarily applicable to his Gainsborough product, with which are linked such names as James Mason, Margaret Lockwood, Phyllis Calvert and Stewart Granger. Those heavy-spending units of Two Cities and Pascal have no apparent star policy, and even if they had take too long with their films to make it worth while publicising players instead of films.

What other British studios can conduct consistent star publicity? Very few. Anna Neagle has an established status. There are two important independent concerns, Ealing Studios and British National Neither, I believe, has long-contract stars; for that matter, neither company concentrates on strong star-part subjects. Other units hardly count from the star association standpoint, and, indeed, quite a number of highly-paid British players find it far more satisfactory to free-lance—which is a tendency observable in Hollywood also.

It amounts to this, that publicising stars, as a policy, stands or falls by its tie-up with actual films, in series, containing such stars. And, taking it all round, British production isn't makinig films that way.

* * *

AT the moment, indeed, British films are passing through the usual pre-springtime period, when New Year resolutions have to be taken less seriously. Look at

Continued at foot of column 3

James Mason and Ann Todd are co-starring in the Sydney Box-Ortus production THE SEVENTH VEIL, at Riverside

"The Rake" in South America

"For You Alone" Completed

F. W. Baker reports that considerable success attended the employment, for the first time, of a number of new methods and devices for sound recording in the Butcher Empire Production "For You Alone."

This is a musical romance, the Trade show of which is now being arranged for an early date.

Continued from column 2

the subjects announced for British studios, only a few weeks ago. Does anyone seriously expect half of them ever to be made? Strings of subjects, all to be produced on a big scale and occupying floors for months, are associated with this or that big chief; and these chiefs are either in Hollywood, New York or buried in a Mayfair office. One or two are barely re-announcing subjects they acquired in 1942: and "treatments" of all sorts of ideas choke their cupboards. There is, happily, plenty of stability in British production; but it is to be found in those studios that make the fewest and least flamboyant proclamations of their programmes.

Meanwhile, I hear that a script is being written for extra scenes of a picture which was completed last October after four months' work. It is hoped to collect together again most of the principals.

Contrasts in Studio Sets

London and "Port Ibana" in South America continue to be the chief setting at the present stage of shooting on Frank Launder and Sidney Gilliat's Individual Picture "The Rake's Progress."

London scenes between Rex Harrison (The Rake), Lilli Palmer, Margaret Johnston and Guy Middleton, have occupied most of the week. Most fascinating set, however, was that of the cocktail bar at the coffee plantation which figures prominently in the film.

The bar is at one side of a form of patio or Spansih courtyard turned into an open-air lounge for workers and holiday makers. The patio is bounded by a high whiteish adobe wall, through the arched gateway of which can be seen the dense jungle and a member of the unit hard at work fixing it. The whole South American sequence was a vivid atmosphere with an overtone of Somerset Maugham.

A large art department is responsible for the designing and constructing of over sixty sets for "The Rake's Progress," an unusually high number even for a major production. Reading Sidneq Gilliat's screenplay reveals a story tightly packed, moving swiftly through many scenes and places, essentially kinematic.

Brains Plus Training

Essential for British Production

OWING to the non-arrival of the projector, the paper and show of historic films by Cecil M. Hepworth, announced for last Saturday's meeting of the R.P.S. Kinematograph Section, had to be postponed. In its place, A. W. Watkins, chairman of the Section, gave an impromptu talk on British film production of to-day.

Following a survey of the processes of film production, Mr. Watkins made some interesting points about the future of the British Industry. Discussing the possibility of entering the American market, he said that the American Industry would not keep its own films off the screen to show British films. If our pictures were good enough, America would have to show them.

Insufficient attention was, he thought, given in British production to the choice of the right type of people for technical positions. There was room in the Industry for the best brains that could be found, but it was necessary to choose people with the requisite fundamental training.

Much of the craftsmanship in the studio was of a very specialised nature. An ordinary skilled carpenter would be of little use in the studio until he had had some months' experience, while the work of the plasterer and electrician was exceedingly specialised.

It was also necessary, he suggested, that we should spend more on research into fundamental technical problems.

Peter Graves and Carole Raye in ETERNAL WALTZ, being directed by Paul Stein for British National at Elstree

NEW MANCUNIAN PRODUCTION

On Monday John E. Blakeley, under the Mancunian-Butcher banner, goes into production at Riverside with another comedy drama entitled "Home, Sweet Home!" In addition to Frank Randle, who stars, Blakeley will direct a fine supporting cast, including Nicolette Roeg, Hilda Bayley, Ernest Arnley and Gloria, Donovan and Byl, Cecil (Ramsbottom) Fredericks, and the famous duo-pianists—Rawicz and Landauer.

Arthur Mertz, who has been employed by Mancunian for the past eleven years, will again be "in attendance."

BALCON'S GHOST OMNIBUS

HORROR has been the keynote of the current week's shooting at Ealing Studios where "Dead of Night," Michael Balcon's film omnibus of ghost stories continues its excellent progress. Under director Cavalcanti, Michael Redgrave as Maxwell Frere, a celebrated ventriloquist, appeared before the cameras throughout the week in many sombre scenes depicting his gradual disintegration as a complete human entity under the sinister influence of his doll, Hugo. His rival, Sylvester Kee (Hartley Power) calls on him in his dressing-room and is mystified when the dummy proposes that they should go into partnership and leave Frere to fend for himself. Frere intervenes and begs Kee not to take Hugo seriously. But the dummy insists on talking. In desperation Frere claps his hand over the dummy's mouth, then with a cry of pain snatches his hand away. It is bleeding and bears strong teeth marks. Kee rushes from the room in horror.

Haunted Mirror

Meanwhile, on Stage 3, director Robert Hamer's episode about a haunted mirror nears completion. Googie Withers and Ralph Michael

Continue dat foot of next column

Richard Tauber Signed by Br. National

"Eternal Waltz"

RICHARD TAUBER is the newest star to be added to the long list of star names appearing in British National's new romantic musical now called "Eternal Waltz." The story, set in Vienna back in the picturesque days of the early part of last century, is being directed by Paul Stein, who was responsible for that all time box-office hit "Blossom Time" with Tauber starring. With music by Hans May, the cast includes such outstanding personalities as Carole Raye, Pat Medina, Anne Zeigler, Webster Booth, Albert Sandler, Peter Graves, Thorley Walter, George Robey, Harry Welchman, Wylie Watson, John Ruddock and other well-known players.

There are numerous spectacular crowd scenes, such as the Inn of the Golden Lantern, recently completed, and the Ballroom, yet to be filmed.

Last week Stein completed sequences between Pat Medina and Carole Raye, who, as the Queen, poses as one of her ladies in waiting so that she can go to the Golden Lantern and dance the forbidden waltz with one of the captains of her guard, Peter Graves.

British National believes that there is every indication that the present craze for the noisy jazzing type of musical is ending, and that the public will soon be turning to music of a more soothing type. In "Eternal Waltz" they believe they have such a form of entertainment, and the "rushes" give every indication that Paul Stein is turning out a subject in every way comparable with the previous great hit, "Blossom Time."

"THE WICKED LADY"

Gainsborough's First 1945 Production

THE initial 1945 production of Gainsborough, "The Wicked Lady," is now ready for the floor Maurice Ostrer tells the KINE. It goes on at Shepherds Bush next week, with R. J. Minney producing and Leslie Arliss directing.

"The Wicked Lady" is a fascinating period romance of the days of Charles II, adapted by Leslie Arliss from Magdalen King-Hall's novel with additional dialogue by Gordon Glennon and Aimee Stuart. Starring, so far as contracts already signed are concerned, are Margaret Lockwood and Patricia Roc, with Griffith Jones, Michael Rennie, Enid Stamp-Taylor and Felix Aylmer in leading featured rôles, with Martita Hunt, Francis Lister, Beatrice Varley and Amy Dalby. Margaret Lockwood returns to her "Man in Grey" type of part as the wicked lady of the title; Patricia Roc plays her cousin Caroline; Griffith Jones features as Sir Ralph Skelton, Margaret's husband, and Michael Rennie as Kit Locksby, her lover. Felix Aylmer has an interesting part as an old family retainer who discovers his mistress' villainy and is himself murdered by her.

In attempting to get the greatest degree of authenticity into Laurence Olivier's production of "The Trial of Madeleine Smith," several members of his staff recently visited the Edinburgh Court House where the actual trial took place 87 years ago, reports a KINE. correspondent.

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WHERE HOLLYWOOD LEADS BRITAIN: 2

Adequate Floor Space, an Ultimate Economy

By RONALD NEAME

IN his first article, Ronald Neame, who recently arrived from America for a survey of Hollywood production methods, dealt with factors essential to the marketing of British films in U.S.A. This week he proceeds to deal in detail with studio procedure and the effects department.

"In Hollywood you cannot get into a studio without a written pass which has to be examined by the man at the gate. I know in some studios in this country this system is supposed to operate, but in actual fact it does not, and our stages are generally crowded with all sorts of people who have nothing whatever to do with the production and who talk and gossip round the backs of the flats and cause the people on the floor to lose both their patience and schedule. Even employees in the American studios cannot go on the stages unless they have business on them. There you will find only a few people—those concerned with that particular production—consequently, the floor is much quieter, rather like the atmosphere when working in our studios on a Sunday, as we sometimes have to do!"

Space an Essential

"There is one great thing the Americans have which we cannot have at the moment, but we can try to persuade the powers that be to help up in the future. They have learned that in order to make a picture quickly and efficiently, they must have plenty of space. 20th Century-Fox have 20 or 22 stages, and during the whole time I was out there, there were only about five productions on the floor—therefore each production had about four stages at its disposal and most stages carried two sets, one at each end, and all around there was masses of room to move cameras, etc.

"I hope we can persuade our people that we must have plenty of space, and convince them that because one studio may have six stages that does not mean that we should try to get four pictures going at the same time on those stages—we should never have more than two pictures at a time on that number of stages."

Back-Room Boys

Another big lesson which Hollywood has learned is that for every dollar they spend well in 'off-the-floor' departments, they save five dollars on the floor. They are convinced, as we are, that a picture costs money according to the length of time it is on the floor, therefore all their organisation goes into getting their pictures off the floor as quickly as possible. And with that in mind they have first-class 'off-the-floor' departments in order to achieve this.

For example, they have a Special Effects Department at Fox Studios—a very large department which has a number of first-class brains attached to it. The man who runs it is a genius, and when the unit on the floor wants a special trick shot, say double exposure or split matt, the director or producer or cameraman goes to this Special Effects Department and explains the shot required. They say they want it done by a certain date and ask the department to take the responsibility. From that moment the Special Effects Department shoulders the full responsibility for that shot—all the burden of producing it is removed from the unit working on the floor.

"I saw one interesting example in the Fox studios. One trick effect in the particular picture called for a great mass of cumulus clouds as a background to a galloping coach and horse. Well, I know we would have taken at least half a day to get this shot, so I thought I would see how they handled it.

"The cameraman was Leon Shamroy the man who photographed "Wilson"—and incidentally Chairman of the A.S.C. and very keen on union matters—in fact he seemed more interested in talking to me about union matters than in watching what was going on! They had a divided section on the stage with flats up to about 2 ft. there was a large tank and all round this tank at 10-ft. intervals was a man with a little wooden box, and on either side of the tank there was a man with a spray. After a few minutes the assistant director said: 'All right, boys—let's go.' A whistle was blown, and all the wooden boxes were opened and masses of white billowy clouds came out and settled beautifully, and the fellows with the sprays blew up some more clouds on top . . . and all this time Leon Shamroy was talking to me about union matters!"

Back Projection Specialists

"Back projection is really something wonderful out there. The head of that department of Paramount is an absolute genius who has spent about 20 years studying back projection, and no matter what the shot may be he will take the whole burden and responsibility. **They can set up what is known as a triple-head back projectors shot which throws three separate pictures on the screen, thus they get three times the amount of illumination. They can put as much as a 40-ft. picture on the screen, and now they are preparing a 50-ft. screen.**

We could do the same over here if we had the materials to do it with, and again I am battling for the spending of a lot of money, if necessary, to supply that equipment over here. I know the small, independent units cannot afford the money to build these departments, but if we all got together much more, instead of being secretly pleased if another company makes a flop, we could build a decent trick department from our pooled resources."

Inter-Studio Co-operation

"Which leads me to another aspect of Hollywood, and that is the extraordinary generosity you find between the different studios. If one studio evolves some new equipment or new idea it is immediately published for the benefit of all other studios. If they want to build a back projection unit, for example, they send out a memorandum to all studios asking all the people who understand that particular problem to contribute what they can towards making the perfect machine. We never do that over here."

A further instalment of Mr. Neame's impressions will appear next week.

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RKO-RADIO'S BIG CONVENTION

Bob Wolff Outlines their Greatest Line-up

WITH Bob Wolff, managing director, presiding, and Phil Reisman, vice-president, in charge of foreign distribution, back from their American trip, RKO-Radio Annual Sales Convention at the Dorchester last week-end discussed the plans prepared for producing and releasing the biggest line-up of box-office pictures in the history of the company.

Officiating at a full United Kingdom Sales Convention for the first time Bob Wolff stated that the past year's trading had set up a new all-time record for the company—news, that together with the announcement of the forthcoming programme, was responsible for the enthusiastic spirit which prevailed throughout the proceedings.

The meeting was the most successful ever held by RKO-Radio. Every aspect of the company's activities was reviewed and the delegates listened to a variety of speakers, including Ernest Simon, general sales manager; George W. Dawson, secretary and director; David E. Griffiths, British representative for International Pictures, Inc.; Arthur Dent, Samuel Goldwyn's representative in this country; E. J. Davis, representing Walt Disney; Ambassador Richard C. Patterson, former chairman of the board of RKO-Radio's parent company; Jack Votion, the well-known RKO-Radio radio producer; and head office executives, branch managers and salesmen, who dealt with the internal problems of their respective departments.

British Market Considered

Following his welcome to the delegates, Mr. Wolff discussed the factors which had contributed to the current success of RKO-Radio. He gave a picture of his recent visit to New York and Hollywood. In conversations with Ned E. Depinet, president of RKO-Radio, Peter Rathvon, president of Radio-Keith-Orpheum, and Charles Koerner, vice-president in charge of production, Mr. Wolff found that the forthcoming line-up had been devised with the fullest consideration to the requirements of the British market.

The conference delegates were guests at four informal functions arranged by the directors of RKO-Radio, International Pictures, Samuel Goldwyn and Walt Disney.

The Convention was marked by two pleasant ceremonies. The first, the presentation of a silver cigarette casket to Bob Wolff, as a token of his initial appearance at a full British Convention.

Phil Reisman took advantage of the conference to present his son, Lieut. William Reisman, with a gold watch which he had brought with him from America. Mr. Reisman explained that they had just been reunited. Lieut. Reisman had left America some time ago with the U.S. Army, had fought through France and then into Germany with the liberating armies, and after being seriously wounded had been permanently posted to the United Kingdom.

Receiving a warm ovation from the United Kingdom delegates, Mr. Reisman explained how he had made every effort to be present at what he thought would be a great occasion in the history of the British company

The New 1945 Programme

He brought with him news of outstanding importance, and additional to the programme which Mr. Wolff had detailed, International Pictures, Inc., revealed Mr. Reisman had signed a second contract with RKO-Radio giving the company the distribution of several more top-class features of a type that would hold appeal in Britain.

The line-up included many Technicolor subjects and properties that were based on best-selling books.

Mr. Wolff stated that it was significant that "None but the Lonely Heart," featuring Cary Grant, Ethel Barrymore and Barry Fitzgerald, should be the first presentation in the product book, based on a best-selling book by the author of "How Green Was My Valley," and directed by Clifford Odets.

Ginger Rogers had been signed to appear in "Situation Out of Hand," a picture which will reunite Producer David Hempstead and Dalton Trumbo, scenarist, who were associated with Miss Rogers in the Academy Award-winning "Kitty Foyle."

"Bride by Mistake," with Alan Marshal and Laraine Day, has already been Trade shown and given a warm reception from the British Press.

Mr. Wolff described the next offering, "Experiment Perilous," as his favourite picture. The film co-stars Hedy Lamarr, George Brent and Paul Lukas, which he saw in its rough state in Hollywood.

He also attended the Trade screening of "Experiment Perilous" in New York, which was hailed as the "Rebecca" of 1945.

International Product

International Pictures were engaged in the production of nothing but the biggest pictures. "Casanova Brown," with Gary Cooper and Teresa Wright, had already demonstrated its box-office power in this country, and "The Woman in the Window," with Edward G. Robinson, was the surprise production of the year. Its first week gross was among the greatest ever registered at the Odeon, Leicester Square.

"Belle of the Yukon" is in Technicolor, with Gypsy Rose Lee, Randolph Scott, Dinah Shore and Bob Burns, and possesses an unusual story with musical "hit" numbers and comedy.

The fourth International picture, "It's a Pleasure," is now completed, and had been seen by Phil Reisman in America. He had described it as Sonja Henie's greatest Technicolor success.

"Great Day," the Victor Hanbury British production, was screened to the delegates. Particularly pleasing were the performances of Eric Portman and Flora Robson, Sheila Sim, Philip Friend, Marjorie Rhodes, Walter Fitzgerald, Isabel Jeans and Maire O'Neil are also in the cast.

Rosalind Russell will figure on the RKO-Radio programme in two features, "Portrait of a Lady" and "Elizabeth Kenny." Her properties will be among the biggest for 1945, and will be handled in such a style.

Mr. Wolff likened "Tall in the Saddle," with John Wayne, to "Stagecoach."

Paulette Goddard has joined RKO and will star in "Lady Not Alone."

"The Master Race," revealing what the Nazis might do after the war, is now completed.

Crosby's Picture

Bing Crosby comes to RKO-Radio this year for "The Bells of St. Mary's," to be produced and directed by Leo McCarey, who made "Going My Way." Ingrid Bergman had been signed to appear opposite Bing.

"The Princess and the Pirate," the new Bob Hope vehicle, had already been Trade shown in London. The second Goldwyn picture, "Wonder Man" (Technicolor), starring Danny Kaye, is likely to make a big appeal for British kinemagoers.

Paul Henreid, Maureen O'Hara and Walter Slezak are the brilliant star trio of "The Spanish Main," being made in Technicolor, and which will be one of the biggest productions this year.

"Little Black Book," with John Garfield, was described by Mr. Wolff as a story into which you could get your teeth.

"The Robe" is based on a book that has sold more copies in America than "Gone With the Wind." Frank Ross produces and Mervyn LeRoy will direct. Frank Ross will also produce "Made in Heaven," with Jean Arthur in the starring rôle.

Three top stars, Pat O'Brien, George Murphy and Carole Landis will co-star in "Having Wonderful Crime."

George Raft, teamed with Signe Hasso and Claire Trevor, will make his initial appearance for RKO-Radio in "Johnny Angel." The film will be produced by Jack Gross and directed by Kay Enright.

"Farewell My Lovely" was screened to the delegates and voted one of the fastest films ever made. It was another in the cycle of "The Woman in the Window." Dick Powell plays the dramatic rôle.

Disney's "Three Caballeros"

Mr. Wolff stated that now that the delegates had seen Walt Disney's latest full-length feature. "The Three Caballeros," they could better understand his description of it as "the greatest piece of entertainment" Disney has created to date. Plans are being set for an early presentation of "The Three Caballeros." The film reveals a startling advancement in Disney technique, merging live action with cartoon in the same frame of film.

Continued at foot of next Column

Bob Wolff, managing director of RKO-Radio, Phil Reisman, RKO-Radio's foreign general manager and his son, Lt. William Reisman, snapped at the Company's Annual Sales Convention last week-end

SHOWED FILMS IN UNLICENSED PREMISES

Leigh Kinema Fined £30

A visit by the police to the Grand Cinema, Leigh, Lancs, on January 3, had a sequel at Leigh on February 16, when Picture Halls, Ltd., were summoned for allowing the kinema to be used for the exhibition of films without a licence, with failing to have a sufficient staff of attendants and with failing to nominate some person to be in charge of the fire-fighting appliances.

C. J. Wilkinson, who appeared for the company, pleaded guilty on their behalf to the first charge and not guilty to the other two.

Supt. McHardy and Sergts. Schofield and Smith visited the premises at 2.50 p.m. on January 3. They found an old man of 70 years of age as doorkeeper, stoker, and also assistant in the operating box. They went to the operating box and saw a man named Dickinson, who said he was the manager and operator. He explained the absence of attendants by saying they were short of staff. When asked who was in charge of the fire appliances he said he had not gone into the matter. While they were up in the operating room the old man came up to assist Dickinson, leaving no one to look after the hall.

Mr. Wilkinson said W. H. Knowles, the secretary, 79, Promenade, Southport, understood the licence had been applied for when the previous licences had been called up. The solicitors to whom the matter had been entrusted had not made the application. Knowles understood that the doorkeeper had been nominated as in charge of the fire appliances. Over £1,500 had been spent on the building since the company took over. The staff consisted normally of four attendants downstairs and two upstairs.

The Bench imposed a fine of £10 on each charge, £30 in all

Copper Shortage

Worries Greenock Kinemas

An acute shortage of pennies is worrying traders in some parts of Scotland, Greenock having been troubled particularly this last week or more.

The explanation is elementary. Gas collectors find when they call for meter rents that the entire family is out working and, consequently, an increasing number of houses are accumulating coppers in their meters and starving the harassed cash desk assistants who are hard pressed to meet the demands of their patrons for change for notes and silver.

The necessary steps are being taken to relieve the situation in this district and wherever else it may be demonstrated.

Opening of Gaumant, Yeovil, G.-B. Junior Club. Margaret, daughter of D.P.M. R. H. Etchells, presents a posey to Jean Kent, Gainsborough film star. Left to right, J. D. Saunders, Div. Supt. (A.W.T.) V. P. Powell, Club Controller, Coun. P. S. Vosper, J.P., Mayor of Yeovil, Mr. P. E. Davy, manager, and young members of the club

STAR VALUE IN RENOWN'S NEW GROUP

James Mason in African Adventure

THREE pictures comprising Renown's current Trade show programme offer exhibitors star value, fast-moving comedy and escapist drama. They are headed by "The High Command," featuring James Mason.

Intrigue and Murder

A top-line box-office attraction on the British screens, James Mason is featured in "The High Command," which promises to be one of the biggest reissues of the year. The story is of intrigue and murder in West Africa, and supporting this 1944 box-office poll winner are Lucie Manheim, Lionel Atwill and Steve Geray.

Dampier's Fast Comedy

The popular radio and music-hall favourite, Claude Dampier, stars in yet another of his fast-moving comedies, "Riding High." The story (one about the "good old days") tells of the hero's adventures with the conversion of a "penny-farthing" bicycle design into one which uses a secret chain-and-sprocket drive. Helen Haye and John Garrick head the supporting cast, and the picture has been directed by George King.

Seafaring Drama

The epic seafaring drama, "Captain Caution," has dashing Victor Mature in the lead, supported by Louise Platt, Leo Carrillo and Bruce Cabot. It will doubtless prove a popular reissue with exhibitors, having to commend it a gripping story of two vessels whose captains are fighting for supremacy. Based on Kenneth Robert's best-seller, the action moves from high-sea battles to an even greater climax.

The Birkenhead Watch Committee has approved the opening of a G.-B. Junior Club at the Gaumont, subject to the programmes being submitted to the kinema sub-committee for prior confirmation, particularly as to their educational value.

CO-OP. KINEMA CIRCUIT

G. D. H. Cole's Demand

Co-op kinema chains, showing only films calculated to forward the co-operative movement and emphasise political pull were foreseen this week in a speech under the auspices of the London Co-operative Society education committee by G. D. H. Cole, at the Hollybank School.

"Kinemas, laundries, chemists, and bookshops together represent the third biggest item after food and rent on the budget of the British public," it was stated.

"It is no use the co-operative movement splashing in the flinema Trade unless they make a big splash, for it means competition with great existing kinema chains and monopolies. We must have control of a great chain of kinemas or producing agencies so that we have a chance of showing a particular kind of film."

This was part of an address on possible spheres of co-operative influence after the war.

Leicester and Bristol Manager Dies

His many friends in Leicester and Bristol will regret to learn of the death of William Ritchie King, aged 78, who until his retirement a few years ago was manager of the Theatre Royal, Bristol. He had previously managed the Royal Opera House and Theatre Royal, Leicester.

Bristol Fears S.O. Restrictions

It is understood that the Bristol magistrates desire to impose certain new conditions regarding the Sunday admission of juveniles, similar to those in force in certain other towns, and that the exhibitors intend to resist any such proposal.

Owing to the sudden illness of Dr. W. W. Veale, the solicitor who was to appear for the exhibitors, the licensing magistrates have postponed the hearing of the applications for the renewal of the Sunday opening licences from last Thursday to this morning (February 22).

BRITISH PRODUCTION WAITS ON STUDIOS

Korda's Fourteen Subjects Ready for Screening

AN outstanding programme has been prepared by Sir Alexander Korda for production directly the recently-acquired Amalgamated plant is made available by the Government. This comprises a line-up of fourteen major productions which M-G-M-London Films will make for world-wide release by M-G-M.

Since the company's original announcement last spring, they have completed their first production, "Perfect Strangers," starring Robert Donat and Deborah Kerr, and their writers have since been busy preparing and completing an imposing line-up of new subjects.

Modern Studios

The substantial programme of fourteen scheduled productions, announced recently by Sir Alexander Korda (chairman and managing-director), has been assembled in anticipation of the company being able to take possession of its recently-acquired new studios (formerly Amalgamated) at Elstree.

These are the newest studios in Britain or America, and it is the intention of London Films to equip them so that they will become the most modern in the world. Immediately these studios are requisitioned by the Government and installed with manufactured or imported equipment, work will commence on the production programme which will involve an annual expenditure of several million pounds and give employment to thousands of workers.

Guaranteed as the pictures are of world-wide distribution through M-G-M's international organisation, the programme will make a valuable contribution to Britain's essential post-war trade.

Romance and Drama

The immediate schedule of subjects consists of:

Velvet Coat, the life story of Robert Louis Stevenson, produced by Ian Dalrymple, from the novel by G. B. Stern. Screenplay by G. B. Stern and Ian Dalrymple.

Return of a Warrior, R. C. Sherriff's screenplay of "Bricks Upon Dust," the new novel of liberated Europe by the famous international writer, Paul Tabori.

Pastoral, Nevil Shute's best-selling novel of a bomber pilot's romance, which will be produced and directed by Carol Reed.

Habitation Enforced. This exquisitely-told short story by Kipling, of the American who became an English country gentleman, will be produced by R. C. Sherriff from Valentine Williams' screenplay.

Pickwick Papers will be an adaptation of the famous story by Charles Dickens. The production will be by Edward Black from the screenplay by Arthur Wimperis and J. B. Williams.

The Old Wives' Tale, Lajos Biro's screenplay of Arnold Bennett's emotional story of two dissimilar sisters, to be produced by Edward Black.

Lottie Dundass, the play which had a successful West End run, is a macabre tale of murder in a Brighton theatre by Enid Bagnold. It will star Vivien Leigh. Screenplay by Wolfgang Wilhelm.

SIR ALEXANDER KORDA

Tolstoi's Saga

War and Peace, Tolstoi's immense historical saga, is to be given full scope as a motion picture from the script by Lajos Biro.

Heart of Gold, M-G-M London Films' first British musical, will star Pat Kirkwood in a spectacular tribute to the full-blooded, warm-hearted English variety stage.

In the Queen's Service, Anthony Gibbs' screenplay of "Walsingham," A. E. W. Mason's great novel of Elizabethan England.

Target Island, the first film of Malta, G.C., whose noble story of ordeal and triumph is related in John Brophy's novel and will be adapted for the screen by Anthony Gibbs.

Eastern Fantasy

Four Roads to Paradise, an Eastern fantasy from an original screenplay by Maurice Collis.

The Wrecker, an exciting adventure set on the Pacific Ocean, from the pen of Robert Louis Stevenson and Lloyd Osbourne, has been adapted by H. E. Bates, popular author.

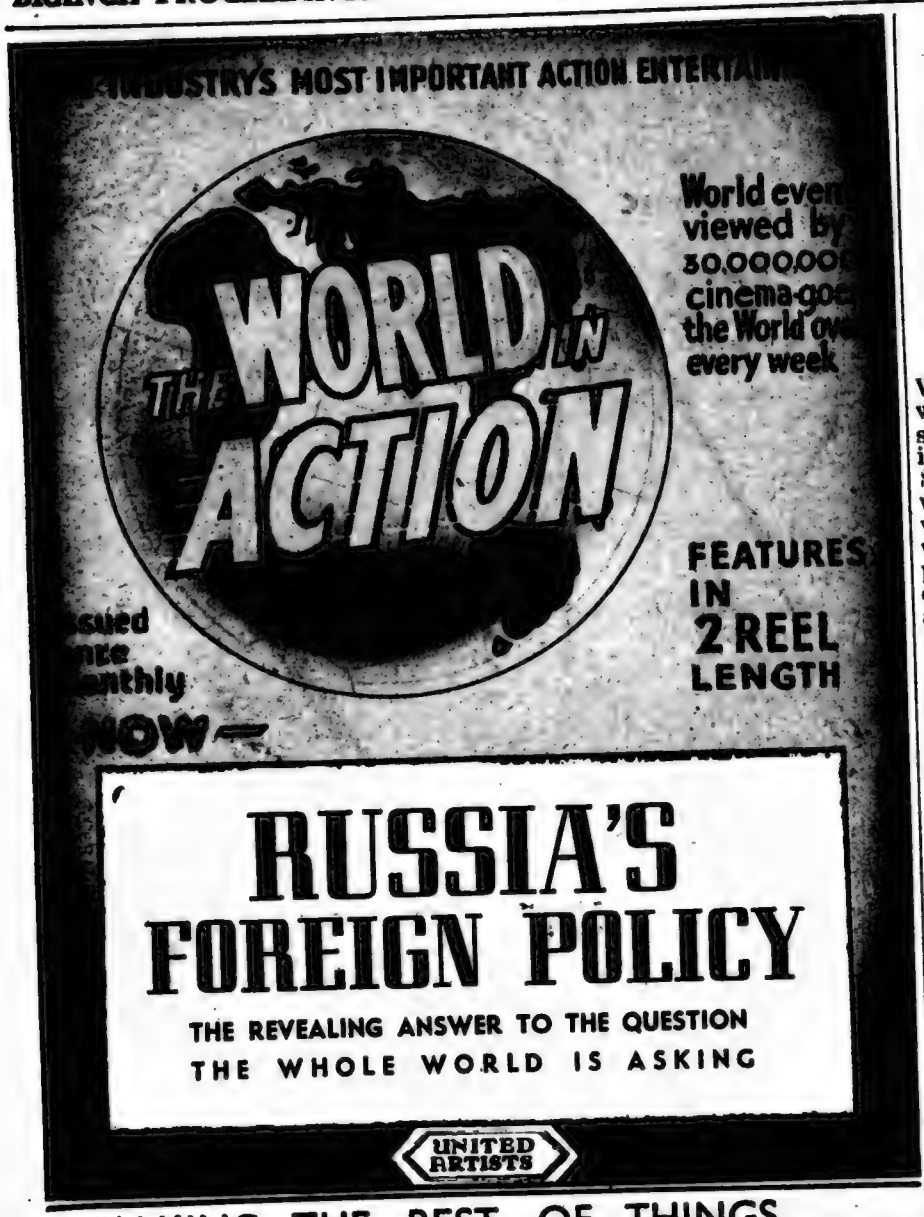
Friday's Child, Georgette Heyer's successful Regency comedy romance, recommended by the Book Society, completes the attractive list.

NO CIVIC FILM FOR LEICESTER

The suggestion that a municipal film should be produced featuring the city of Leicester was discussed by the Parliamentary Committee of the City Council recently.

It was reported that a half-hour film would cost about £5,000. The committee felt that the time was not opportune for such a venture.

Wallasey licensing magistrates have agreed that Sunday kinema hours should be 5 p.m. to 10 p.m. all the year round. Up to now the hours for the winter months have been 4 p.m. to 9 p.m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PORTSMOUTH RESCINDS S.O. CHARITY INCREASE

Reverts to Former Figure of £200

VIGOROUS criticism of the Sunday Entertainments Act was voiced at the Portsmouth City Council when it reviewed its decision, arrived at by the casting vote of the Lord Mayor, to increase the S.O. contribution to £1,000 from the agreed figure of £200, fixed in 1933 when Sunday opening was first granted. The resolution was rescinded by 32 votes to 17.

The Portsmouth and Isle of Wight branch of the C.E.A. had written asking that the matter should be reconsidered, and pointing out that when the ballot on Sunday opening in Portsmouth was taken in February, 1933, the votes in favour totalled 35,622, which was sufficient proof of the public demand for the Council to establish the nominal sum of £200 as the contribution to comply with the Act.

The assistance given to the Corporation and other authorities in supporting charitable objects and the raising for the Prisoners of War Fund and the R.A.F. Benevolent Fund a total of over £400,000 were cited in support of the contention that the imposition of a further donation to charities under the Sunday Entertainments Act was neither right nor equitable, besides involving an objectionable principle.

A. N. B. Birch moved the rescission of the Council's decision to fix the contribution at £1,000 and that the Watch Committee's original recommendation of £200 be adopted and confirmed.

Taxed by Competitors

"This Sunday Entertainments Act," he declared, "is a blot on the Statute Book." It said in effect that the local authorities were to be the judges as to what sum should be imposed upon kinemas opening on Sundays up to the total of their net profits. That was entirely contrary to British Justice, because the local authorities were interested parties.

In the first place they were allowed to put whatever money they extorted into the pockets of the charitable institutions, but even worse than that, the power to judge was put in the hands of a Trade competitor of the kinemas.

"We are financially interested," said Coun. Birch, "because it may have an effect upon the profits we may make upon the Sunday entertainments which we organise in this city."

He suggested that they had a perfect right to consider all the circumstances of the case, including the fact that the Act was contrary to moral principles. For many years they had decided that the amount to be paid should be £200, and they ought to think many times before they increased that by 500 per cent.

If there was anything in the argument advanced that it all came out of excess profits, Coun. Birch concluded, why stop at £1,000. They should put their heads together with the kinema proprietors and see how much they could charge them so that they need not pay anything to the Government!

Ald. J. H. Prince, chairman of the Watch Committee, seconded.

Bartering Principles

Coun. R. Mack said that if they took a vote on Sunday opening to-day the result would be an avalanche. If the religious element had come there to barter their religion, the principle underlying the original objection was absolutely false. If they objected to the kinemas being opened on religious grounds it was wrong to connive on economic grounds.

The Lord Mayor, Ald. A. E. Allaway, said they were discussing whether the contribution should be £200 or £1,000. The question of Sunday opening had already been decided. The question of religious principles did not enter into the matter at all.

Levy a Fleabite

Coun. W. G. Edwards declared that the amount they were asking kinema proprietors to pay was less than a fleabite.

The kinema industry was a powerful industry, and if the Act was bad it was up to the industry to take the matter up from a national point of view and get the Act put right.

Coun. Norman Harrison thought that the Sunday Entertainments Act was "as rotten a blot as was ever imposed on the Statute Book," but one might say that of many other Acts of Parliament which they found disagreeable. It was their duty as public servants, however, to put the Act into operation and not treat it with contempt. He hoped the council would not make themselves ridiculous by going back on their previous decision.

City's Charitable Needs

Ald. C. F. Langmaid, who originally moved the increase to £1,000, said that when legislation had to be implemented by a local authority, it was their duty to do so intelligently and reasonably and not to ridicule it. If they held the opinion that the legislation was wrong, even in principle, that Council Chamber was not the place to debate it.

During the recent cold spell, he added, it had become far more evident that there were many aged and infirm in the city in dire need, and through this Act of Parliament they could put the Lord Mayor and Lady Mayoress of the City in a position to aid and relieve them.

Coun. F. Miles said that he had never wavered in his opinion that the law was totally unjust.

He moved as an amendment **that they should accept the motion to revert to the £200 and that in view of the widely divergent amounts called for by the different local authorities, the Association of Municipal Corporations be requested to give consideration to the matter in order to secure uniformity throughout the country.**

Coun. H. T. Clifton seconded.

Ald. J. Prince said that Ald. Langmaid had made a very poor case when he said the funds were wanted by the Lord Mayor and Lady Mayoress to relieve local distress. He felt every member of the council would be prepared to do all he could to help in that matter without forcing funds from the kinemas. They had been told of places which were making a higher contribution than Portsmouth, but nothing had been said about other places which were paying less. Kinemas in Portsmouth had been a great help in all kinds of charity, and what they had done in this connection had been through goodness of heart.

Coun. J. P. D. Lacey said he was surprised at the implication of Ald. Langmaid that this tax must be imposed on kinemas in order that the poor and needy of the city might be suitably looked after. ("Shame.") Some of them looked forward to a complete change in their social structure when charity would be no longer needed. His own opinion was that the Government of that day, suffering from the remains of Puritanical taint in character and make up, simply threw it in a sop to the opposition in order to get the Act through the House of Commons.

Only six voted for the amendment, which was defeated, and the motion to rescind the £1,000 fixed in December, and to revert to £200 was carried.

SOUND SYSTEM
RCA

The Observation Window

Brighter Projection Rooms?

WIDE SCOPE OF ELECTRONICS

COLOURED steel, which will obviate painting the surface. is stated to be one of the materials which will be available in America in the post-war period. The material will be rustless and retain its colour indefinitely. This opens up a prospect of a projection room as gay with colour as a West End dress material shop.

THE New York report which conveys the above information states that steel manufacturers are experimenting in stainless steel hosiery. So we may see our projectionettes wearing coloured stainless steel stockings tending brightly coloured machines, all looking like Wakes Week at Blackpool.

AN interesting programme of scientific lectures and demonstrations has been arranged by the Association for Scientific Photography at Caxton Hall. On February 24 the subject is "Spectography," by D. R. Barber, B.Sc., F.Inst.P., and E. H. Amstein, B.Sc., A.R.C.S.; and on March 31, "High Speed Kinematography" On April 21, "Micrography and Cinemicrography Apparatus" will be considered. The association should be assured of a good attendance at these meetings, as interest in these aspects of photography is greatly increasing.

ELECTRONIC processes are being employed in a large number of manufactures, according to a report from F. W. Wentker, manager of the electronic apparatus section of the RCA Victor Division in U.S.A. An electronic process is now employed to harden the five-millionth-inch film with which lenses are coated to decrease unwanted reflection and increase transparency.

ONE of the problems of large countries like America and Russia is long-distance transmission of electric energy. This problem may be solved, according to Wentker, by the use of electron tubes, thus "streamlining" power, to use his phrase.

THE length of the transmission line is not nearly so important for direct current transmission, he says, and considerably longer lines can be stable and satisfactory. The shackling effect of distance may be largely removed in the not-too-distant future, therefore, by using huge electron tubes to convert high voltage 60-cycle power to high voltage D.C. power for transmission. At the receiving end, electron tubes can be used to reconvert the high voltage D.C. to a power form satisfactory for use in homes and in industry.

J. BENSON.

CATERING WAGES AGREEMENT

Voluntary Principle Preferred

A LENGTHY report on catering wages submitted by the L. F. and P. Committee was ratified, notwithstanding a suggestion that a decision be deferred until next month.

Meanwhile, objection to the C.E.A. representing the Snape circuit is registered in a letter to the C.E.A.

The paragraph reads as follows:—

Your Committee has met the N.A.T.K.E., as a result of which the following points were elucidated:

1. That emoluments did not apply to cleaners.

2. As a special war-time measure part-time employees, other than cleaners, not exceeding 28 hours per week, will receive hourly remuneration calculated on 1-48th of the pro rata rates plus 25 per cent.

3. Cleaners regularly engaged and paid weekly shall be at the rate of 1s. 6d. per hour, but it shall not be permissible to pay any such cleaner less than 12 hours pay.

This was the subject of an all-day discussion to which the dissentient members of the Manchester branch were invited.

Managers Excluded

It was also agreed that the Agreement should not include manageresses and assistant manageresses. Your negotiating committee has agreed the foregoing points with one dissentient.

Your committee feels that it is entitled to ask the General Council now to accept and ratify the agreement. The point has been considered as to the difference of wages and one or two grades according to whether they are employed in cafés or kinemas. This difference is also known to the N.A.T.K.E. and was mentioned by them, but there is very little in the point as the facts are these differences have existed side by side already for quite a time.

In some respects it should also be remembered that conditions in cafés are more onerous than in kinemas.

Wages Board

A Wages Board has been set up to deal with catering wages, but despite this fact your committee desires to conclude its agreement with the N.A.T.K.E. and to apply to be taken out of the Wages Board, as it prefers to proceed by voluntary machinery. Until by joint action with the N.A.T.K.E. kinema cafés come outside the Wages Board, the Wages Board will operate. The Association has nominated representatives to the Wages Board and your committee proposes to submit the following names for selection by the Minister of Labour: E. J. Hinge, W. A. Mallman (catering controller, A.B.C.), H. O. Hanson (catering controller, Odeon), H. Smith (catering controller, Granada Theatres).

The General Council also adopted a paragraph in the General Purposes Report dealing with the Wages Councils Bill. It stated that there is not a great deal in the Bill now proceeding through the House of Commons to cause serious concern to the Association, provided its present policy of maintaining representative conciliation machinery with labour continues to operate as efficiently as it does at present.

Circuit Withdraws

A letter has been sent to the C.E.A. General Secretary by A. A. Snape on behalf of his circuit that it does not wish the C.E.A. to represent it at all in connection with the working of the Act (report on an earlier page).

WURLITZER POSSIBILITIES

Major Wright on his U.S. Trip

MAJOR S. J. WRIGHT of Wurlitzer Organs, has recently returned from a visit to the Wurlitzer factory in North Tonewanda, U.S.A., which is now busily engaged on war work. He brings back with him some interesting news of plans to be embarked upon by the Wurlitzer Company.

"It was certainly an education to see the remarkable scientific apparatus being used. The plant is also using metal, some lighter than aluminium and others many times heavier than lead. As regards post-war products, I saw models of drink-vending machines and the last word in juke boxes (automatic phonographs). On the hush! hush! list was a synthetic organ.

"I also visited Chicago, Philadelphia, Camden and New York. The plant of RCA at Camden must be seen to be believed—it is so large it beggars description, and then RCA have the wonderful 70-storey sky scraper in Radio City, New York, with executives' offices on the 52nd floor, which is reached in a few seconds by express and silent lift. All the recording studios are slung—I was not impressed by what I saw of television, but I understand the post-war machines will contain revolutionary ideas.

"I am very hopeful that my visit to North Tonewanda will result in Wurlitzers laying down a plant in this country to manufacture its products here just as soon as war restrictions are removed.

"Whilst in New York I got an agreeable surprise — Quentin Maclean rang me up from Toronto where he is Wurlitzer's star exponent at Sheas Hippodrome. He wishes to be remembered to all his many friends in this country—he is too modest to blow his own trumpet, but I learned from Toronto people with whom I travelled home, that Mac tops the bill and is a bigger draw than the screen."

POOL CARBONS

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert
			LONDON.			
Thur., Feb. 22	11 a.m.	Studio One	Faces in the Fog	British Lion	Jane Withers	—
,, ,, 22	10.30 a.m.	Rialto	Girl Rush	RKO-Radio	Brown and Carney	—
Fri., ,, 23	11 a.m.	Studio One	Laughing Irish Eyes	British Lion	Phil Regan	—
,, ,, 23	10.30 a.m.	Rialto	The Falcon in Hollywood	RKO-Radio	Tom Conway	A
Mon., ,, 26	11 a.m.	Studio One	The Big Bonanza	British Lion	Richard Arlen	—
Tues., ,, 27	10.30 a.m.	G.F.D. Theatre	Three Shorts	G.F.D.	———	—
,, ,, 27	10.30 a.m.	Odeon, Leics. Sq.	Belle of the Yukon	RKO-Radio	Randolph Scott	A
,, ,, 27	10.30 a.m. & 2.30 p.m.	Century	The Fighting Lady	20th Century-Fox	———	—
,, ,, 27	10.30 a.m.	Studio One	Tall in the Saddle	RKO-Radio	John Wayne	A
Wed., ,, 28	10.30 a.m.	Century	Hangover Square	20th Century-Fox	Laird Cregan	—
,, ,, 28	10.30 a.m. & 2.30 p.m.					
			BELFAST.			
Wed., Feb. 28	10.30 a.m.	Imperial	Madonna of the Seven Moons	Eagle Lion	Phyllis Calvert	A
			BIRMINGHAM.			
Tues., Feb. 27	10.30 a.m.	West End	3 is a Family	United Artists	Marjorie Reynolds	—
,, ,, 27	10.45 a.m.	Futurist	Laughing Irish Eyes	British Lion	Phil Regan	—
,, ,, 27	10.30 a.m.	Scala	The Keys of the Kingdom	20th Century-Fox	Gregory Peck	—
Wed., ,, 28	10.30 a.m.	West End	Dangerous Journey	United Artists	———	—
,, ,, 28	10.45 a.m.	Futurist	The Big Bonanza	British Lion	Richard Arlen	—
,, ,, 28	10.30 a.m.	Scala	Girl Rush	RKO-Radio	Brown and Carney	—
Thur., Mar. 1	10.30 a.m.	Scala	Youth Runs Wild	RKO-Radio	Bonita Granville	—
Fri., ,, 2	10.30 a.m.	Scala	Together Again	Columbia	Irene Dunne	A
			CARDIFF.			
Tues., Feb. 27	10.30 a.m.	Park Hall	Enemy of Women	New Realm	———	—
,, ,, 27	10.30 a.m.	Park Hall	Horse Sense	New Realm	———	—
,, ,, 27	10.30 a.m.	Olympia	Captain Caution	Renown	Deborah Kerr	A
,, ,, 27	10.45 a.m.	Capitol	Love on the Dole	Anglo-American	Victor Muture	—
,, ,, 27	10.45 a.m.	Empire	Can't Help Singing	G.F.D.	Deanna Durbin	—
,, ,, 27	10.45 a.m.	Odeon	Man from Music Mountain	British Lion	Roy Rogers	—
Wed., ,, 28	10.30 a.m.	Olympia	Riding High	Renown	Claude Dampier	—
,, ,, 28	10.30 a.m.	Odeon	Flame of Barbary Coast	British Lion	John Wayne	A
,, ,, 28	10.45 a.m.	Empire	Together Again	Columbia	Irene Dunne	A
,, ,, 28	10.30 a.m.	Capitol	Girl Rush	RKO-Radio	Brown and Carney	—
Thur., Mar. 1	10.45 a.m.	Park Hall	Faces in the Fog	British Lion	Jane Withers	—
,, ,, 1	10.30 a.m.	Olympia	Youth Runs Wild	RKO-Radio	Bonita Granville	—
Fri., ,, 2	10.45 a.m.	Park Hall	Laughing Irish Eyes	British Lion	Phil Regan	—
,, ,, 2	10.45 a.m.	Empire	The Keys of the Kingdom	20th Century-Fox	Gregory Peck	—
			GLASGOW.			
Tues., Feb. 27	10.45 a.m.	Picture House	3 is a Family	United Artists	Marjorie Reynolds	—
,, ,, 27	10.30 a.m.	Regal	Flame of Barbary Coast	British Lion	John Wayne	—
,, ,, 27	10.30 a.m.	La Scala	Youth Runs Wild	RKO-Radio	Bonita Granville	—
Wed., ,, 28	10.45 a.m.	Regal	Faces in the Fog	British Lion	Jane Withers	—
,, ,, 28	10.30 a.m.	La Scala	Girl Rush	RKO-Radio	Brown and Carney	—
Thur., Mar. 1	10.45 a.m.	Cosmo	Laughing Irish Eyes	British Lion	Phil Regan	—
Fri., ,, 2	10.45 a.m.	Regal	The Big Bonanza	British Lion	Richard Arlen	—
			LEEDS.			
Tues., Feb. 27	10.30 a.m.	Tatler	High Command	Renown	James Mason	U
,, ,, 27	10.45 a.m.	Scala	Dangerous Journey	United Artists	———	—
,, ,, 27	10.45 a.m.	Tower	Laughing Irish Eyes	British Lion	Phil Regan	A
,, ,, 27	10.45 a.m.	Ritz	Together Again	Columbia	Irene Dunne	—
Wed., ,, 28	10.45 a.m.	Scala	3 is a Family	United Artists	Marjorie Reynolds	—
,, ,, 28	10.30 a.m.	Tatler	Captain Caution	Renown	Victor Mature	—
,, ,, 28	10.45 a.m.	Majestic	The Big Bonanza	British Lion	Richard Arlen	—
,, ,, 28	10.30 a.m.	Ritz	Girl Rush	RKO-Radio	Brown and Carney	—
Thur., Mar. 1	10.30 a.m.	Tower	Youth Runs Wild	RKO-Radio	Bonita Granville	—
Fri., ,, 2	10.30 a.m.	Tower	The Keys of the Kingdom	20th Century-Fox	Gregory Peck	—
			LIVERPOOL.			
Tues., Feb. 27	10.45 a.m.	Trocadero	3 is a Family	United Artists	Marjorie Reynolds	—
,, ,, 27	10.45 a.m.	Scala	Laughing Irish Eyes	British Lion	Phil Regan	—
,, ,, 27	10.30 a.m.	Forum	Youth Runs Wild	RKO-Radio	Bonita Granville	—
Wed., ,, 28	10.45 a.m.	Forum	The Big Bonanza	British Lion	Richard Arlen	—
,, ,, 28	10.30 a.m.	Trocadero	Girl Rush	RKO-Radio	Brown and Carney	—
			MANCHESTER.			
Tues., Feb. 27	10.45 a.m.	New Oxford	Man from Music Mountain	British Lion	Roy Rogers	U
,, ,, 27	10.30 a.m.	Market Street	The Original Mother Riley	Sherwood Films	Lucan and McShane	U
,, ,, 27	10.30 a.m.	Market Street	Bob's Your Uncle	Sherwood Films	Jean Colin	—
,, ,, 27	10.30 a.m.	Theatre Royal	Youth Runs Wild	RKO-Radio	Bonita Granville	—
Wed., ,, 28	10.30 a.m.	Market Street	Captain Caution	Renown	Victor Mature	—
,, ,, 28	10.30 a.m.	Gaumont	Flame of Barbary Coast	British Lion	John Wayne	—
,, ,, 28	10.30 a.m.	Oxford Street	Girl Rush	RKO-Radio	Brown and Carney	—
Thur., Mar. 1	10.45 a.m.	Gaumont	Faces in the Fog	British Lion	Jane Withers	—
Fri., ,, 2	10.45 a.m.	New Oxford	Laughing Irish Eyes	British Lion	Phil Regan	—
			NEWCASTLE.			
Tues., Feb. 27	10.45 a.m.	Essoldo	Carolina Blues	Columbia	Kay Kyser	U
,, ,, 27	10.30 a.m.	Haymarket	Youth Runs Wild	RKO-Radio	Bonita Granville	A
Wed., ,, 28	10.45 a.m.	Essoldo	Behind Closed Doors	Columbia	Chester Morris	—
,, ,, 28	10.45 a.m.	Stoll	The Big Bonanza	British Lion	Richard Arlen	—
,, ,, 28	10.30 a.m.	Haymarket	Girl Rush	RKO-Radio	Brown and Carney	U
Thur., Mar. 1	10.30 a.m.	Essoldo	Dangerous Journey	United Artists	———	A
,, ,, 1	10.30 a.m.	Stoll	Together Again	Columbia	Irene Dunne	—
Fri., ,, 2	10.30 a.m.	Essoldo	3 is a Family	United Artists	Marjorie Reynolds	—
			NOTTINGHAM.			
Tues., Feb. 27	10.30 a.m.	Scala	Topper	Exclusive	Cary Grant	—
,, ,, 27	10.30 a.m.	Carlton	Youth Runs Wild	RKO-Radio	Bonita Granville	—
Wed., ,, 28	10.45 a.m.	Elite	My Buddy	British Lion	Donald Barry	—
,, ,, 28	10.45 a.m.	Scala	High Command	Renown	James Mason	—
,, ,, 28	10.30 a.m.	Carlton	Girl Rush	RKO-Radio	Brown and Carney	—
Thur., Mar. 1	10.45 a.m.	Scala	Man from Music Mountain	British Lion	Roy Rogers	—
Fri., ,, 2	10.30 a.m.	Elite	Flame of Barbary Coast	British Lion	John Wayne	—
,, ,, 2	10.45 a.m.	Scala	Can't Help Singing	G.F.D.	Deanna Durbin	—
			SHEFFIELD.			
Tues., Feb. 27	10.30 a.m.	Picture Palace	Flame of Barbary Coast	British Lion	John Wayne	—
,, ,, 27	10.30 a.m.	Cinema House	None but the Lonely Heart	RKO-Radio	Cary Grant	—
Wed., ,, 28	10.45 a.m.	Hippodrome	Faces in the Fog	British Lion	Jane Withers	—
,, ,, 28	10.30 a.m.	Union Street	The Keys of the Kingdom	20th Century-Fox	Gregory Peck	—
,, ,, 28	10.30 a.m.	Cinema House	Girl Rush	RKO-Radio	Brown and Carney	—

Continued at foot of page 41

SITUATIONS VACANT

S.M. SUPER CINEMAS, Ltd., require experienced Managers for the London and Mersey side areas; good salaries, permanent and comfortable positions assured to suitable applicants over military age or otherwise exempt. All applications will be treated in the strictest confidence.—Please call personally or send fullest particulars to 37-38, Golden Square, W.1.

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